

SPONSOR

THE MAGAZINE RADIO / TV ADVERTISERS USE

NEVER CARRY MORE CASH THAN YOU CAN AFFORD TO SPEND



*"I never carry
more than
\$20 in cash,"*

Says HARRY TURNER
Houston Pharmacist



"COURTESY OF THE
AMERICAN EXPRESS COMPANY"

C-TV is too powerful for me. Whenever I see something advertised on that station, I want to run out and buy it . . . So, to prevent that from happening, I just don't carry more than \$20 in

CRITICS BLAST TV'S ADVERTISERS

Five charges leveled at the tv industry; what's being done; how serious they are. Part Two

Page 33

Are high costs behind day tv sales slump?

Page 38

Chicago picks its top 25 in radio/tv

Page 40

Northeast jets take off with radio

Page 46

DIGEST ON PAGE 4

**PRC-TV • CHANNEL 2
HOUSTON, TEXAS**

THE *Quality* TOUCH

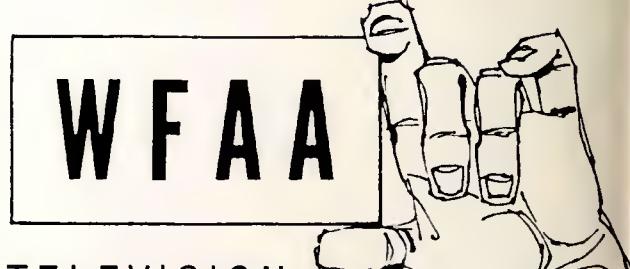


Blue white and perfect . . .
prized possession among those
who cherish **QUALITY**.

Sought after and valued, too,
are radio and television
stations which possess a "quality
touch" so important
to any successful campaign.



The Original Station Representative



TELEVISION abc
RADIO abc/nbc • **DALLAS**

Serving the greater DALLAS-FORT WORTH market
BROADCAST SERVICES OF THE DALLAS MORNING NEWS

ridin' high
with Pony
Express!



AMERICAN PETROFINA, HOUSTON, TEXAS • KTTV, LOS ANGELES • VALLEY FORGE, BIRMINGHAM • WLW-A, ATLANTA
GENERAL ELECTRIC CHANNELS • TAYLOR-NORSWORTHY, INC. • KTVU, SAN FRANCISCO • MERCANTILE BANK,
DALLAS • O'KEEFE'S BREWING CO., LTD. • GENERAL PETROLEUM CORP. • WOWL-TV, NEW ORLEANS
GRAY & ROGERS • ALBUQUERQUE LUMBER CO. • WTOP-TV, WASHINGTON D. C. • LONE STAR BEER
KTVU, SACRAMENTO • THE NATIONAL BANK, AMARILLO • WCKT, MIAMI • WTAR-TV, NORFOLK

For advertisers, agencies and broadcasters like
these, PONY EXPRESS is really carrying the mail.
In less than six weeks, CNP's new series of 39 half-
hour adventures has moved faster than the heroic
couriers on whose deeds it is based! Climb on!

RC TELEVISION FILMS, A DIVISION OF **CNP** CALIFORNIA NATIONAL PRODUCTIONS, INC.

**A
LOT
HAS
CHANGED
IN
30
YEARS**



*except

WSPA

LEADERSHIP IN THE PIEDMONT

February 17, 1930, WSPA went on the air in Spartanburg, and South Carolina enjoyed its first radio station, (there are now 69 radio stations in South Carolina).

On Feb. 17, 1947, WSPA-FM went on the air as the first frequency modulation station in South Carolina.

WSPA grew from an independent 250 watt facility to a 5,000 watt day and night CBS station. During its 30 years of growth WSPA has been recognized as having more listeners and more family audiences than any other station in the Piedmont.

WSPA has attained its leadership and listening audience by being built on foundations of service to the public through radio with maturity. To promote the religious, educational, civic and economic life of Spartanburg and the Piedmont area has always been paramount in the operation of WSPA.

The philosophy of the station is . . . to serve the listener first is to serve the advertiser best.

AM - FM - TV

WSPA

SPARTANBURG, S. C.

CBS in the Piedmont

National Representatives
GEORGE P. HOLLINGBERY CO.

1930 - 1960

© Vol. 14, No. 6 • 6 FEBRUARY 1960

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Critics blast tv's advertisers

33 Part II of a series on "Tv criticism—how much of it makes sense?" An analysis of five different charges recently leveled at tv advertisers

What you can get out of a grass-roots trip

36 If your boss says, "Field trips are a waste of time," show him this analysis of an important midwest market—Omaha—from a rep who went there

Are daytime tv costs too high?

38 Client interest in daytime seems to be on the sluggish side at year's start, though some sponsors think the cost efficiency is the best yet

25 top names in Chicago radio/tv advertising

40 SPONSOR introduces 25 broadcast advertising executives in Chicago, a few of the many professionals there who work creatively in tv/radio

Kid books sell 'em just like food

43 How new children's magazine got strong supermarket support with marketing strategy that calls for selling like food product on tv kid shows

Who said radio couldn't sell a \$450,000 item?

45 Behrens Realty believes radio can sell anything. Here's what happened when they launched a spot campaign to sell commercial properties

Radio catapults airline sales

46 Northeast captures hefty share of New York-Miami traffic with "Jet Away" jingle over 14 radio stations in two cities: campaign also on tv

FEATURES

56 Film-Scope

28 49th and Madison

62 News & Idea Wrap-Up

6 Newsmaker of the Week

62 Picture Wrap-Up

60 Radio Results

76 Seller's Viewpoint

48 Sponsor Asks

12 Sponsor Backstage

58 Sponsor Hears

19 Sponsor-Scope

78 Sponsor Speaks

52 Spot Buys

78 Ten-Second Spots

24 Timebuyers

74 Tv and Radio Newsmakers

55 Washington Week

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SPONSOR • 6 FEBRUARY 1960

DO NUTS TO DOLLARS



HERE'S THE HIT SHOW THAT GETS RESULTS FOR ALL PRODUCTS...ALL SPONSORS!

"DONUT SALES INCREASED BETTER THAN 50% IN 24 HOURS! UA KNOWS WHAT THEY ARE DOING!"

—William Izzard, Adv. Mgr., Royal Castle System, Inc., (77 Coffee Shops), Miami, Florida

"A WINNER!"

—J. T. Loehnert, Vice President,
Dollar Federal Savings And Loan
Bank, Columbus, Ohio



A BOOMING 23.1 RATING

"...and we expect the rating to go even higher!"
—Jack Atwood, Station Mgr., WCHS-TV, Portland, Maine

"TREMENDOUSLY PLEASED!"

—Walter E. Sickles, Program Director for Television—WDBO, Orlando, Florida

Already sold in 110 markets, "Tales of the Vikings" is ringing up phenomenal sales for sponsors coast to coast!

There are some good markets left—snap it up now!

AMONG
TOP TEN
in Los Angeles! Miami!
St. Louis! Seattle!

"FIRST PLACE AND CLOSE SECOND PLACE RATINGS!
ALL AUDIENCE APPEAL!"

—Dave Crockett, Manager of Programming
—KOMO-TV Seattle, Washington

The Biggest, Most Spectacular "All-Family" Sea Adventure Series Ever Brought To Television!

TALES OF THE VIKINGS

WRITE, WIRE OR PHONE: UNITED ARTISTS TELEVISION



729 Seventh Avenue
New York, N. Y., Circle 5-6000

**GO . . .
to the
TOP!**

with WPTA
FORT WAYNE

**Covering over
200,000 Homes
in Northeast
Indiana and
Western Ohio
with these TOP
rated local
programs**

Popeye and Rascals
Club

Evening and Morning
News

Promenade 21

Club 21 Dance Show

Sports Desk

Shock with Ainsworth
Chumberly

Movies — featuring Fort
Wayne's largest film
library: 20th Century-
Fox, David Selznick,
RKO, Republic,
J. Arthur Rank,
and Screen Gems

**WITH THE TOP
ABC NETWORK**

Ask the man from
YOUNG TV CORP.

WPTA Channel 21

NEWSMAKER of the week

As the new president of Headley-Reed takes up his duties in New York this week, this significant appointment sheds light on where presidents of station representative firms come from today and what the big problems are they face.

The newsmaker: John H. Wrath, who takes over the presidency of Headley-Reed after 20 years with the 27-year-old station representative firm.

An executive v.p. of Headley-Reed since 1953 (and manager of its Chicago office), Wrath, in his move up the ranks, shows that agency presidents today need plenty of experience on the firing line.

That the big guns at Headley-Reed will be trained on the area of market research was indicated by Wrath when SPONSOR interviewed him in his Oak Park, Illinois home where he was surrounded by packing boxes (he became a resident of Rye, N. Y., this week).

"Top research in sales promotion material," he said, "is the only way a representative organization can do a more effective sales job today. More market information must be provided advertisers, and it must be information based on specific knowledge about the accounts you're trying to sell."

Wrath himself laid the seeds of this kind of selling at Headley-Reed in a pioneer project he headed up with Geno Cioe, promotion and research head. This resulted in brochures containing market information as well as station facts.

Along with increasing services, Wrath listed effective use of manpower and reducing operative costs as other important considerations among representative firms today. He pointed out that Headley-Reed's owners, Frank Miller Jr. and Sr., recognize these facts but feel that tightening an operation cannot be done at the expense of service. Hence, the increased emphasis on market research.

Wrath joined Headley-Reed in 1939 upon graduation from Northwestern University, became a vice president in 1950, executive v.p. three years later. He served in the China-Burma theatre during the war and rose to the rank of captain in the Army's chemical warfare division. He and his wife, the former Jean Carson, have three sons.

The Wrath appointment brought other personnel moves in the Headley-Reed organization. William Shaw, former manager of the St. Louis office, moved to the Chicago branch as v.p. and manager, filling Wrath's post. Shaw's St. Louis job will be filled by Earl Gallagher, formerly Headley-Reed Chicago salesman.



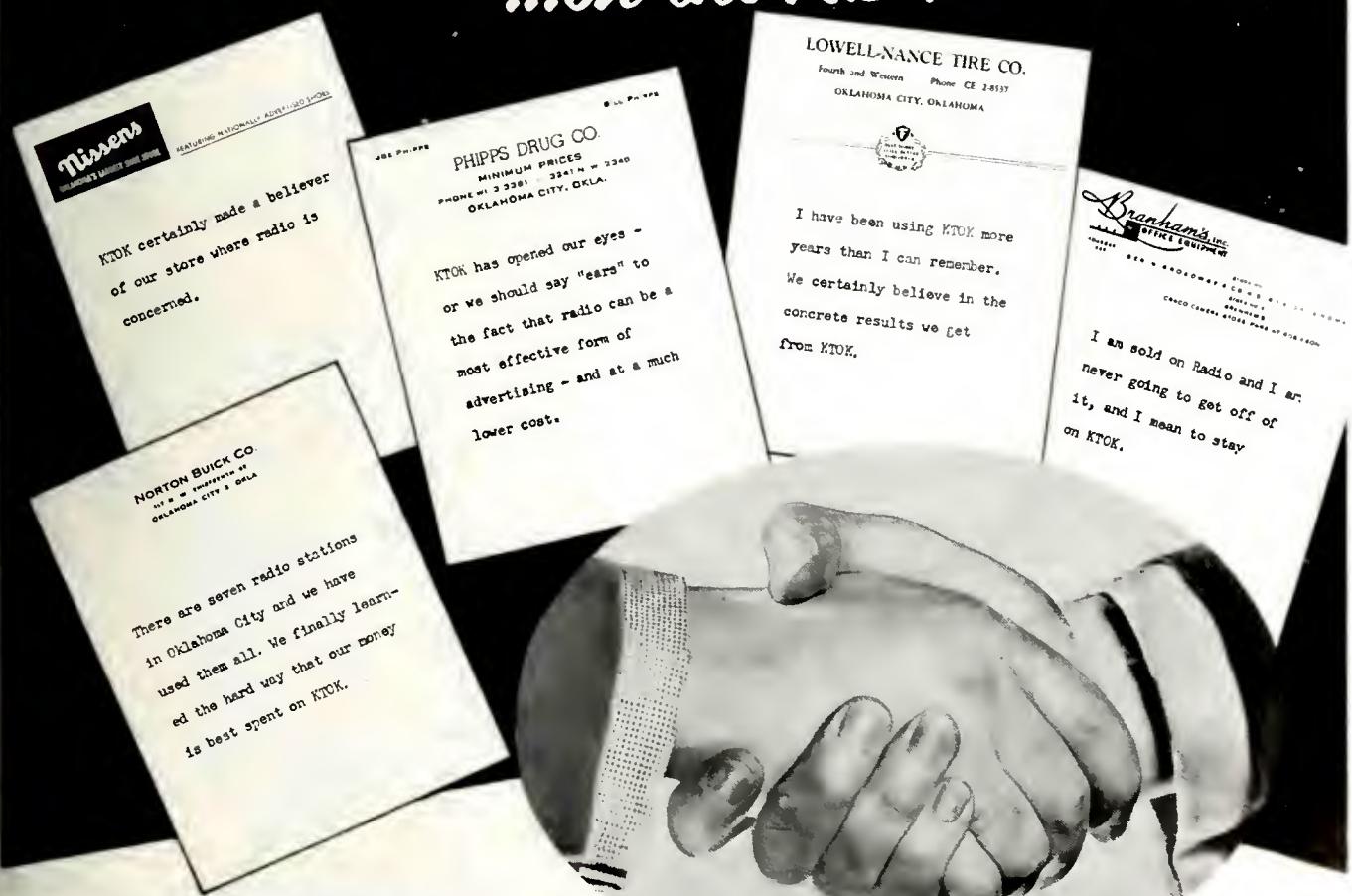
John H. Wrath



NEWSMAKER STATION of the WEEK IN OKLAHOMA CITY, OKLA.

KTOK

*Salesmanship where it counts
...on the ADULT LEVEL*



Ask your East/man for documented proof
of outstanding sales results thru

Adult Type
Programming
on KTOK.



robert e. eastman & CO., inc.
representing major radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg.
San Francisco, Cal.
YUKon 2-9760

DALLAS:
211 North Ervay Bldg.
Dallas, Texas
Riverside 7-2417

ST. LOUIS:
Syndicate Trust Bldg.
915 Olive St.
St. Louis, Missouri
CEntral 1-6055

LOS ANGELES: DETROIT:
Taft Building
1680 N. Vine St.
Hollywood, Cal.
Hollywood 4-7276

Book Building
Detroit, Mich.

WOODWARD 5-5457



Copy Chief: "Gang! Here's a real *opportunity*! The 35th Birthday of NL&B! On this momentous occasion we should bust out in print with a real *blockbuster* house ad about ourselves, our history, our traditions, our clients and all that kind of jazz..."

Copy Chief: "What a Challenge! I can see it now! Fresh! Exciting! Brilliant! Just the way we are! A 'fountain' (to quote a compliment) of *creativity*!"

NL&B

NEEDHAM, LOUIS and BRORBY (35 years young) DOES ADVERTISING FOR THE FOLLOWING: U. S. COMPANIES
 S. C. Johnson & Son, Inc. Kraft Foods, Division of National Dairy Products Corporation Wieboldt Stores, Inc. State Farm Insurance Companies
 The Peoples Gas Light and Coke Company Morton Salt Company Cummins Engine Company, Inc. Household Finance Corporation Monsanto
 Chemical Company Campbell Soup Company Scovill Manufacturing Company Worthington Corporation Lever Brothers Company Massey-
 Ferguson Inc. International Minerals & Chemical Corporation American Smelting and Refining Company Renault, Inc. Peugeot, Inc. Oklahoma

NT ABOUT YOUR ~ W⁵ BIRTHDAY



Art Director: "This is a brain—see? A picture of our brain! It's divided into little compartments like 'Creative Ingenuity' . . . 'Research Mindedness' . . . 'Marketing Savvy' . . . 'Plane Catching' . . . etc. . . . etc. It proves we believe in complete, well-rounded service. *Everything* a client needs!"



TV-Radio Writer: "The big news is the prize-winning ads and commercials we've been turning out for clients like Morton, Renault, Kraft, Oklahoma, Massey-Ferguson, HFC, State Farm, Hertz, Johnson's Wax . . . etc. More awards last year than we could count! Let's show a big picture of Maurice Needham in a general's uniform (he'll eat it up). With ribbons all over his chest. And the heading says—get this: 'WHAT'LL YOU HAVE . . . BLUE RIBBONS?'"



Copy Writer: "I hear we're going over 40 million in billing this year. So let's brag a little! My idea is, let's stage the steady climb we've had. We'll have a big picture of MHN dressed in mountain-climbing gear. The copy says, 'When you get this far up . . . and look down, you know two things for sure: You couldn't have made too many missteps on the way . . . and this is no time to start!'"



Mailroom boy: "How about this?"

HAPPY BIRTHDAY TO US!

Oil Co. The Hertz Corporation Mars, Incorporated

Companies Kraft Foods Limited Household Finance Corporation of Canada Lever Brothers Limited Canadian Industries Limited Thomas J. Lipton, Limited Philips Electronics Industries Limited Massey-Ferguson Limited NL&B OFFICE ADDRESSES ARE: Prudential Plaza, Chicago, Illinois 730 Fifth Avenue, New York, New York • 9130 Sunset Boulevard, Hollywood, California • 121 Richmond Street West, Toronto, Ontario, Canada

YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



KOLN-TV
CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc. Exclusive National Representatives

TV NEWS from M&A ALEXANDER!
Watch for TV's most exciting New Star!
**"Q.T. HUSH,
PRIVATE EYE"**
The "Whodunit" Cartoon of the Era!
100 Color Cartoons! 10 complete stories!
10 episodes to a story! 3½ minutes long!
Call, Write or wire...
M & A ALEXANDER PRODUCTIONS, INC.

Hollywood:
6040 Sunset Boulevard, Hollywood 4-3414
New York City:
Larry Stern, 141 East 55th Street, Plaza 5-5266



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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from the
first thing
in the
morning...

to the
last thing
at
night...



Gale Storm as "My Little Margie" beats everything in her time spot!

Pick a time—any time—morning, noon or night! Ratings prove Gale Storm as "Margie" an established success against any competition, even in major markets! Now in 6th, 7th and even 8th run—"Margie" is receiving renewals every day. 126 programs available for strip-programming.

No. 1 rating "first thing in the morning"

Philadelphia-WCAU. Monday through Friday, 7:30 am—4.3 against Ding Dong School—3.7 and Today—1.8.

No. 1 rating

Des Moines-WHO. Sunday, 11:00 am—8.0 against Let's Go To Church—3.1.

No. 1 rating "tops for two years"

New York-WCBS. Monday through Friday, 9:30 am—7.7 against Sandy Becker Show—3.4, Hi Mom—3.1 and Romance of Life—0.5.

No. 1 rating

Boston-WNAC. Monday through Friday, 10:00 am—6.3 against Dough-Re-Mi—5.1 and We Believe—1.0 Has topped all competition in time spot from January through November, 1959.

No. 1 rating

Nashville-WSIX. Monday through Friday, 2:30 p.m.—8.3 against Verdict Is Yours—6.5 and From These Roots—5.7.

No. 1 rating

Erie-WICU. Monday through Friday, 1:00 pm—18.2 against News: Hy Yapple Show—4.5.

No. 1 rating

Chicago-WGN. Monday through Friday, 3:30 pm—7.5 against Edge of Night—7.3, Who Do You Trust—3.5 and County Fair—2.0.

No. 1 rating

Minneapolis-KSTP. Monday through Friday, 4:30 pm—7.3 against Cappy/Axel and His Dog—6.3 American Bandstand—2.9 and I Married Joan—2.4.

No. 1 rating

Charlotte, N. C.-WBTV. Monday, Wednesday, Friday, 5:00 pm—20.0 against Popeye—5.6.

No. 1 rating

Washington-WTOP. Saturday, 3:30 pm—4.6 against Adventure & Comedy—3.0 and Saturday Matinee—2.3.

No. 1 rating

Big Spring-Midland, Texas-KBST. Sunday, 9:30 pm—35.9 against Stories of the Century—23.4.

Source: Nielsen and ARB.

A Roland Reed Production



OFFICIAL FILMS, INC.
25 WEST 45th STREET
NEW YORK 36, N.Y.
© Copyright 1960, Official Films, Inc.

A Message of Importance to Radio Station Owners

Top-flight manager in major market is now available for new, challenging situation.

Proven record of successful performance with big and medium market stations. Unique knowledge of sales, programming, merchandising, sales-promotion, including solid contacts in National Sales.

You can depend on me to make a station take-off; to make ratings rise dramatically; to keep them up through sound understanding of all phases of programming and promotion. Let's talk about your particular problem and how I may fit into your picture.

Send all replies to
James A. Miller
Box No. 23
342 N. Charles St.
Baltimore, Md.

A Part of *Every*
Community Project *

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

* Five full $\frac{1}{2}$ hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS - ABC
TERRE HAUTE
INDIANA

Represented Nationally by Boiling Co.

by Joe Csida

**Sponsor
backstage**

Mud-stained but economically sound

If no one objects too strenuously I would like to hold off on that column on Bob Clayton's *Boston Ballroom*, tv teen-age bandstand-style show which I promised, to run through the always fascinating year-end report of the National Broadcasting Co. To me it is significant of far more than the current health and philosophies of NBC. It points up rather dramatically the general health of television as a whole, and of the nation. And perhaps as important as anything else it gives heartening, although almost imperceptible evidence that television continues to move in the direction of delivering more and more meaningful public affairs and cultural shows. The air has been so completely filled of late with screams about the sad state of television programming that it's nice to have this kind of a report to reveal some facts.



The outlook's mighty healthy

Indicative of the intense interest of advertisers and agencies in news and public affairs shows is the fact that the regular schedule of the NBC News Dept. is completely sold out, and that in 1959 the network presented a record number—more than 50—special programs in the public affairs category. It also doubled to an hour every weekday, its *Continental Classroom*, which of course is the first nationally televised course to offer college credit. In its third successful year, the web's Educational TV Project produced two special series, one called *Briefing Session*, which dealt with such themes as juvenile delinquency and desegregation, and the other called *Tactic*, which was a showmanly effort to spread vital information about cancer.

I'm sure that a CBS report, and possibly an ABC report would indicate the same kind of slow but sure trend toward what the critics like to call better or quality programming. I am deliberately omitting reference to the vast increase in the specials, many of which may easily be considered in the quality class. Suffice it to say that all the webs have tended to produce more and better specials, and at NBC TV more than 200 of them were presented in 1959.

To me the most heartening aspect of this steady growth is the fact that it is being accomplished in the healthiest possible way, i.e., it is being developed by economically sound broadcasters. I am a very firm believer in the notion that only if networks and other broadcasters make money will they effectively be able to pour enough of same back into public affairs and cultural shows to make meaningful advances in these areas. It is for this reason more than any other that it is a joy to see the glow of economic health which shines from the NBC report. In the participating programs division alone, for example, there was an increase in sales of over 79.6% over 1958. The Dave Garroway *Today* show, had 65 sponsors who bought 1,224 commercial participations for a gross of \$7,877,000. And the *Jack*



STRENGTH

STRENGTH: \$176,000 – in just 18 hours. That's the amount Northeastern Ohioans donated to the New March of Dimes in response to WJW-TV's recent special Telethon . . . the second largest amount ever collected in any market throughout the U.S.A. • More than 4,000,000 viewers look to WJW-TV for the best of everything . . . highest rated news, the greatest array of feature movies, and creative, valid public service.

YOU KNOW WHERE YOU'RE GOING WITH

WJW-TV
CBS CLEVELAND

A STORER STATION • REPRESENTED BY THE KATZ AGENCY

FIRST RATING!

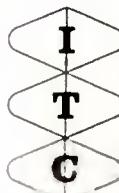
**SYNDICATED
SHOW
IN
SEATTLE**

**"THE
FOUR
JUST
MEN"**

51.6%
SHARE OF AUDIENCE
25.5 RATING

Tops combined competition in this 4-station market. Wallops: Sea Hunt, Highway Patrol, The Vikings, Rescue 8, Whirlybirds.

Pulse/October, 1959



**INDEPENDENT
TELEVISION
CORPORATION**

488 MADISON AVE. • N.Y. 22 • PL 5-2100

Sponsor backstage (continued)

Paar show was used by 51 sponsors who spent a gross of \$12,998,000 for 1,512 commercial participations. That's a total gross of \$21,875,000, which is not bad for very early morning and very late night network television.

The health of NBC and tv in general is demonstrated by a few other items in the report: For the 12th straight year advertisers as a whole spent more on NBC TV than they ever had in the past. Gross time billings for the sports schedule alone was up 39% over 1958. More stations on the web are carrying the average evening program this year than last, 144 stations for October 1959 to 137 for the previous year. Two of the smartest advertisers in American industry, Gillette and Kraft used the network for the 13th straight year. And a substantial number of advertisers made their network television debuts on NBC in 1959. These included Lincoln National Life Insurance Co., United Airlines, Puritron and Lanvin.

In two other major areas NBC (and I'm sure television, as a whole) continues to make substantial advances. One is color, and the other is the continuing spread of television internationally. In 1959 NBC programed a record number of color hours, 735 to be exact. And by year's end they were running an average of 20 hours per week of color shows. The web is getting a little more help from its owned stations, and other affiliates in the color area, too. The five owned stations, for example, increased color programing on their local levels by a total of 123.4%.

Kon-nichiwa, Perry!

The report contained little detail on the new Enterprises Division, but the little it contained is intriguing to say the least. The Division consists of four units: International, Domestic, Theatrical and New Enterprises Development. The International unit has been extremely active in program sales. The *Perry Como* show, for example, has just been sold to Japan, where it will be shown via color video tape. But the fascinating phase to me of the International unit's report was that it is active in what the report calls "management services." The unit has provided "management assistance" to stations in the Philippines, Peru, Germany, Yugoslavia, England and Argentina. The International unit also speaks of "international investments," but details none of these.

The Domestic unit of the new Enterprises Division has taken over the merchandising, book publishing and educational film sales activities for the network, while the Division's theatrical unit runs the company's theaters and theatrical investments. It was interesting to note that one of the effects of the widespread use of video tape has been to increase efficiency in studio scheduling so that the Hudson Theater, which NBC bought to house some of its television shows, has now once again been made available to Broadway shows.

The report also reveals some interesting little tidbits in other areas, which infrequently command attention. 2,800,000 tickets to NBC telecasts were distributed by the guest relations department, and 360,000 tour admissions were logged by the same department. The web's information department handled more than 157,000 letters from viewers; the Speaker's Bureau booked 98 speaking engagements.

All in all, as I said in the beginning, a fascinating report, shedding light on the health of the Sarnoff-Kintner helmed network and on the television business at large.



WHAT MAKES WXYZ RADIO
AND WXYZ-TV DETROIT'S
MOST POPULAR STATIONS?*

Meat and potatoes programming for our meat and potatoes audience . . . that's what!

Our hard working *young* audience likes down-to-earth information and entertainment with lots of *zing* . . . a specialty of the young-at-heart stations.

How many do we reach? More than there are in Maine, New Hampshire, Vermont, Rhode Island and Connecticut put together.** They work hard, play hard and will spend more money this year than ever before. Industry leaders say they'll sell more than 7 million cars in 1960. This means our listeners and viewers will earn over 13 billion dollars.*** Better put WXYZing in your advertising plans.

*Check your rating books and see.

**Population of WXYZ signal area: 6,505,500.

***Effective Buying Income: \$12,921,160,000.

Source: Sales Management, 1958.

THE STATIONS WITH WXYZing

WXYZ RADIO 1270 • WXYZ-TV CHANNEL 7 • ABC DETROIT

Represented nationally by John Blair & Co. & Blair-TV

IN SOUTH FLORIDA—Palm Beach RESIDENTS AND TOURISTS



WTVJ South Florida Set Count	
January 1, 1960	
Permanent Residents	462,100
Tourist Only	66,500
Total	528,600

*Only WTVJ—
with unduplicated network signal—
delivers TOTAL COVERAGE
of South Florida!*



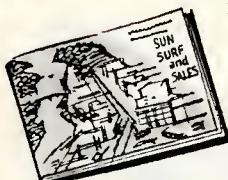
On The Keys—PERMANENT 6:00 . . . WATCH WTVJ MOST!



PERMANENT RESIDENTS month after month select WTVJ as their overwhelming favorite. The Nov.- Dec. 8-week NSI shows WTVJ with a 48.9% share of audience, sign-on to sign-off. (This preference is shown by Palm Beach viewers also. The November NSI gives WTVJ a 40% share of audience, 6:00 p.m. to midnight.) Only WTVJ delivers the entire South Florida area!



TOURISTS, LIKE SOUTH FLORIDIANS, watch WTVJ most. Special studies by ARB Surveys, Inc. show that WTVJ obtains a 48.5% share of tourist viewing as measured against the 66,500* TV sets available for tourists only. 23% of all tourists watch WTVJ during the average evening, 6 to 11 p.m., 40% more than watch station "b".



**AMONG PERMANENT RESIDENTS,
AMONG TOURISTS**—no other medium in south Florida delivers as many prospects for your product as WTVJ. Read the latest facts about WTVJ and the South Florida market in the new brochure "SUN, SURF and SALES." Ask your PGW Colonel for a copy.

WTVJ



**SOUTH FLORIDA'S
LARGEST DAILY
CIRCULATION
MEDIUM**

*Bureau of Economic & Business Research, Univ. of Miami

the prestige independent with network programming!



New York audiences have learned to expect network quality entertainment *every* night on WPIX-11. Advertisers know that of *all seven* New York stations only WPIX offers so many opportunities to place *minute* commercials in *prime evening time* in such network quality programming. This "quality compatibility" obviously best complements and supports your commercial messages. It's one of

many reasons why WPIX carries more minute commercials from the top 25 national spot advertisers than *any* other New York TV station*. *Where are your 60-second commercials tonight?*



WPIX *new* *york*

The only New York independent qualified and permitted to display the National Association of Broadcasters Seal of Good Practice

*Broadcast Advertiser Reports

MEET McGRAW
SAN FRANCISCO BEAT
NAVY LOG
SHOTGUN SLADE
TRACKDOWN
THIS MAN DAWSON
THE CALIFORNIANS
THE HONEYMOONERS
MR. ADAMS AND EVE
26 MEN
AIR POWER
DEADLINE
STATE TROOPER
COLONEL FLACK
SILENT SERVICE
FLIGHT
PANIC
POLICEWOMAN DECOY
IT'S A GREAT LIFE
SPECIAL AGENT 7
YOU ARE THERE
HIRAM HOLLIDAY
BOLD VENTURE
AND 46 OTHER
TOP SHOWS

SPONSOR-SCOPE

6 FEBRUARY 1960

Copyright 1960
SPONSOR
PUBLICATIONS INC.

Automotive agencies are keeping their fingers crossed as a result of Detroit's latest revision of the sales outlook for current models.

The question these agencies are asking themselves: how much of an attenuating impact will the manufacturers' lessened optimism have on ad budgets for the remainder of the model year?

Automobile sales are actually good but, it now appears, the Detroit gentry got themselves into a ringer by going off in the wild blue yonder and gearing themselves for a 7-million-car year.

Particularly vulnerable to the situation among the tv networks is NBC, which has 70% of the automotive business.

If this happens the implications to advertising and sales could be vast: the agreement among cigarette manufacturers, whose announcement was imminent this week, not to make any reference to nicotine or tar content.

The report further has it: the FTC was to refrain from announcing the industry stipulation for a while so as to give the filter brands opportunity to come up with new copy approaches.

What this will mean to the filters' share of the market (now estimated to be over 55%) is the No. 1 speculation. How much more advertising push in budget terms will be required for the remodeling of platforms, is another. FTC's Earl Kintner feels this represents a perfect voluntary working-together of the Government and industry.

Judging from sales so far this year, there's one big healthy sign about national spot radio: diversification of advertisers.

The variety of clients investing their money in spot radio means this to stations: they don't have to worry about their dependence on heavy cigarette billings and what would happen if a goodly share of this group went AWOL.

Even more than the dollars involved was the sharp pickup the past month in the diversity of product types, like watches, men's wear, synthetics, coffees, drngs, toiletries, foods and games.

J. Walter Thompson's booming strides as a tv agency has already begun to reflect itself in the LNA tabulations of gross network time billings.

And this doesn't include the hefty 1959-60 budget increases from Ford and other accounts in the shop.

Here are the top 10 in such billings from 31 October 1958 through 30 September 1959:

Agency-Rank	Daytime Billings	Nighttime Billings	Total Billings
J. Walter Thompson (1)	\$18,383,000	\$33,362,000	\$51,745,000
Young & Rubicam (2)	14,613,000	31,354,000	45,967,000
Ted Bates (3)	12,589,000	24,907,000	37,496,000
Dancer-Fitzgerald-Sample (4)	22,925,000	12,864,000	35,789,000
Benton & Bowles (5)	11,933,000	23,753,000	35,686,000
Lennen & Newell (6)	7,866,000	22,263,000	30,129,000
BBDO (7)	6,260,000	23,584,000	29,844,000
Leo Burnett (8)	10,024,000	18,602,000	28,626,000
McCann (9)	6,807,000	20,647,000	27,454,000
Foote-Cone-Belding (10)	8,502,000	13,586,000	22,088,000

Mercury (K&E) was asking radio station availabilities for a campaign which will run in 41 markets between 3 March-9 April.

Meantime D'Arcy is handing out contracts for the three-week Studebaker schedule, starting 18 February.

The list: 1305 stations. It's all factory money, with the station roster pretty much the one established the year before. Whatever changes were made have been due to dealer preferences. In other words, stations got pitching on the local level.

Also buying out of New York: Pharmacol's Regitol via Ayer.

Sears Roebuck (C&W) is taking a close look at nighttime spot tv.

The penchant at the moment is toward participating in programs, so as to become eligible for both minutes and identification.

Women are still staying up late for tv in as great a number as ever.

According to Nielsen data for November 1959, Monday through Friday, the average women viewers at 11 p.m. was 13.5 million and at 11:30 p.m., 9 million.

Following is a percentage breakdown of audience composition of the late night tv audience across the country for that month per 100 viewers:

TIME	% WOMEN	% MEN	% TEENS	% CHILDREN
10 p.m.	49	37	8	6
10:30 p.m.	50	39	7	4
11 p.m.	52	40	5	3
11:30 p.m.	54	38	5	3

GMAC (Campbell-Ewald) has budgeted the money for the annual spot radio campaign which runs from May until after Labor Day, but the agency is a long way from ready to talk about markets or availabilities.

Meanwhile GMAC has linked its safety thesis to the Winter Olympics. It's bought news periods on radio stations in areas around Squaw Valley to reach autoists headed for the Olympics.

Tv spot as well as network can anticipate a lot of activity from the electric shaver field aimed at the Fathers' Day and graduate trade.

In terms of hoopla Remington (Y&R) will probably take the lead with the unveiling of its new battery-fed resister model.

Incidentally, Norelco (LaRoche), which will be in there also pitching with plenty of closely clustered commercial impressions, is believed in the shaver trade to have caught up with Remington, the leader, in men's sales. However, if women's models are included, Remington ranks No. 1 by quite a margin.

Marketing note: It's the women's field that has given shavers their real growth in the U.S. Sales to men have just about kept even with the ratio of population growth. In other words, the electrics will start one of these days to sell against the wet shavers.

There's no question but that FTC's Earl Kintner made a strong impression at a special meeting this week called by the ANA to plan strategy for countering the attacks on the advertising industry touched off by the tv quiz scandals.

The gathering of 600 ANA members and their agency guests agreed that advertising's No. 1 problem was the irritation caused by certain tv commercial abuses.

This thought from Kintner made a deep dent on the admen: they must bear in mind that tv is the picture window of advertising and unless they look good in tv the whole image of advertising could be badly distorted in the public's mind.

(See WRAP-UP, page 62, for more details of this meeting.)

SPONSOR-SCOPE *continued*

Even with the expansion of film repeats of evening shows, the soap opera remains daytime network TV's best audience puller, and by no small margin.

An analysis of daytime program types based on the second November 1959 NTI shows these comparisons:

CATEGORY	SPONSORED SEGMENTS	AVERAGE AUDIENCE	AVERAGE HOMES
Film repeats*	86	6.6	2,677,000
Soap operas	108	8.5	3,554,000
Quiz-audience partic.	137	7.0	2,982,000

*The averages here are pulled up considerably by the fact that the film repeats include *Rin Tin Tin* and *My Friend Flicka*, primarily designed for kid audiences.

Believe it or not but an advertiser in the top billings brackets will be earning enough discounts on NBC TV daytime this summer to bring the cost of a commercial minute down to around \$2,000-2,200.

Contrast this with what the per commercial minute tab will come to for nighttime (for maximum advertisers) during the summer period, even with all the new daytime discounts that NBC's inaugurating, namely \$19-21,000.

Involved in that slashing of the daytime per-minute cost: the 30% summer discount, contiguity and bonus discounts, and an added overall-discount.

(See article, Are daytime rates too high?, page 38.)

The inclusion of the Loretta Young Theatre in the daytime schedule has had at least one beneficial effect for NBC TV: affiliates in leading markets are showing a disposition to make clearance for 2:30-4:30 network programming.

These markets include Cleveland, Pittsburgh, St. Louis, San Francisco, New Orleans.

Many of the stations have preferred to do their own programming and thereby cash in on the continuing strong demand for daytime minute announcements.

You can get odds from a goodly number of agency researchers that CBS TV and NBC TV will renew their contracts with Nielsen for the rating services.

Why they can't see it being otherwise: TV as a medium is not in the position to take the risk of throwing away 10 years of trends.

Liggett & Myers, via McCann, has taken an option on the Debbie Reynolds special which ABC TV recently announced for next fall.

The account's last flier in the entertainment special area was in 1957 with the Pied Piper (Van Johnson).

ABC TV emerged from the two December Nielsen reports with the most of the new film series in the top 20 ratings.

They are broken down by network thusly:

NETWORK	TOTAL NEW FILMS 1959-60 SEASON	IN TOP 20
ABC TV	11	9
CBS TV	12	8
NBC TV	12	3
Total	35	20

Though it's talked to about 15 agencies, the indications are that Wilson & Co. will narrow down its choice to these two: Compton and Campbell-Ewald.

Wilson's delay in picking a successor agency to K&E has been largely due to the slowdown in product planning because of the plant strike still in progress.

SPONSOR-SCOPE *continued*

This week's dip in availability calls gave reps a chance to tidy up the paper-work of January's heavy rush of spot tv buying.

The week's activity in that medium included: Parker Pen (Tatham-Laird), various segments; American Machine & Foundry (C&W) nighttime minutes for its Pin-spotters campaign; Lever's Praise (K&E); Helene Curtis' Soft & Curly (McCann).

BBDO's Tom Dillon, executive v.p. on marketing, media and research, has sold top management on the idea of aligning—for the first time—tv media research with the media department.

Tv research, now headed by Ed Papazian, had been an adjunct of the tv department.

A rep salesman can still snag a juicy slice of radio business by pulling a little programing out of a hat.

It just happened that way with an Adam Young salesman in connection with Shulton's (Fathers' Day) Old Spice schedule out of Wesley Associates.

The programing twist that garnered \$60,000-odd in business for Young was this: the stations would precede each Shulton commercial with a bit of philosophy that starts off, "Here's a thought for the day to add spice to your life."

Now that Kellogg's annual sales meeting is out of the way, Burnett can expect to be on the receiving end of pitches for the account's kid-appeal tv business come the 1960-61 season.

Reps feel pretty confident that the recommendation will be to continue with spot, what with the success it has had with that medium since last fall.

Agencies better not expect reps—especially SRA members—to furnish them requested information about the air media activities of competitive brands in certain markets.

The SRA has adopted a policy to stop furnishing such information, pending a decision among its members as to (1) whether the dissemination of this type of data in compiled form would be in spot's interest and (2) whether, if so, the tabulation of such information be assigned by the SRA to a reliable statistical firm.

The data would become available in quarterly reports, with the interested agency or advertiser paying a nominal fee to cover costs of gathering and processing.

Triggering SRA's move: the problem created by mounting demands of reps for this information plus Bates' recent 16-page question on the subject involving that number of products.

Colgate is showing some interest in an anti-static agent—controlled by Chemical Affiliates, Inc.—which would when incorporated with detergents revolutionize the soap business.

The agent by eliminating static electricity has the effect of reducing resoil to a huge degree. It also mildew-proofs and germicides fabrics, walls, etc.

Newspapers needn't expect the TvB to let up on battering away at them as a competitive medium on the local level.

Some time in the spring the TvB will unleash a study showing that because newspapers haven't kept up with suburban growth an advertiser needs three newspapers to equal the reach of one tv station.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 62; Washington Week, page 55; SPONSOR Blears, page 58; Tv and Radio Newsmakers, page 74; and Film-Scope, page 56.



BUYING POWER
IS UP
IN THE LAND*
OF

Profitunity



* The WFLA-TV sales area—the big third of the Florida market.

Business is good in the land of Profitunity! In the big eight years, 1950-1958, Effective Buying Income in this busy 26-county market soared upward 112%! Everyone is selling more of everything!

So, if you've a product or service to sell—spot it on WFLA-TV! Channel 8 delivers the Tampa-St. Petersburg Metropolitan Market—PLUS 26 rich industrial-agricultural counties in busy west coast and central Florida!

Want more details? Write us today.

wfla-tv 8
CHANNEL
TAMPA - ST. PETERSBURG



REPRESENTED NATIONALLY BY BLAIR-TV



HALF A BILLION \$ FOOD MARKET?

POPULATION 3,179,000

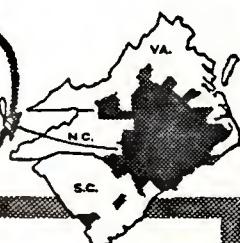
FOOD SALES \$541,043,000. Exceeds the twelfth metro market.

DISTRIBUTION Most food sold in the WPTF market is distributed from Raleigh warehouses (A & P, Colonial Stores, Winn Dixie and Piggly Wiggly serve 215 supermarkets from Raleigh).

Twelve major wholesalers and jobbers, 17 food brokers, representatives of most major food manufacturers, plus offices and warehouses or processing plants for Swift & Co., Armour, Wilson Co., Kraft Foods, Jesse Jones, Continental Baking, Ward Baking, American Bakeries, and many others are in Raleigh.

AD COVERAGE WPTF Radio is the only single mass medium that reaches all of this major food market. Over 50% of the homes in the area listening to WPTF (NCS#2).

NATION'S
28th RADIO
MARKET
NIELSEN #2



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

Timebuyers at work

Clifford Botway, media supervisor, Ogilvy, Benson & Mather, Inc., New York, says that the top buyers in the business these days are acutely aware "of those undefined character elements which give stations their personality. The audience figures are there for everyone to see. A few stations in the country have begun to research their 'social standing.' The object is to establish that, radio and tv stations, like individuals, have an identity in the community. A skillful buyer uses his knowledge of the station's management and marketing characteristics and the station's standing to implement his buy. This is not to say that station A is better than station B and B better than C, but rather that they are unique in themselves. There are modern stations and old-fashioned stations; authoritative stations and casual ones. The motivational research boys would have quite a holiday evaluating the various viewer/listener impressions of broadcast stations." The expert buyer, Cliff notes, is cognizant of all the physical measurements, and "sizes up the station's personality in relation to his needs."

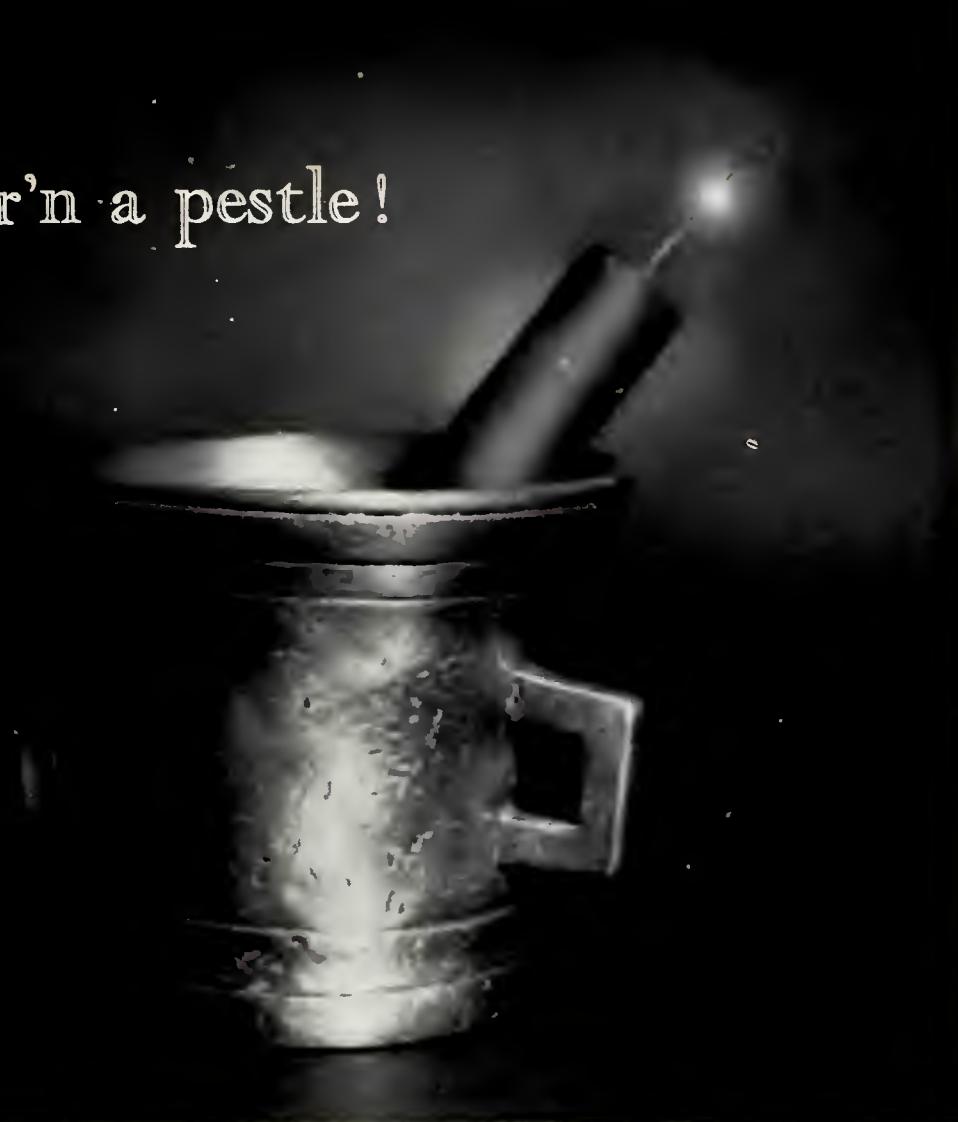


Joe Gans, Joe Gans & Co., Inc., New York points out that there are certain optimum times for a timebuyer to reach his intended audience. "Of course these periods vary from market to market, and according to the product, the commercial content, etc. But in many instances there is an unmistakable audience being sought, and a time

best suited to reach it. Once this time has been determined, the buyer should not be swayed into purchasing any other kind of a schedule. If he finds that the best hours are from 7:30-8:30 a.m. and from 5-7 p.m. in radio and during or adjacent to network option time in television, then these are the hours in which he ought to place his schedule. Though these may be the most sought-after and choice times, the buyer who is interested

in getting the best sales results will not slide off schedule and settle for second-best." If the buyer is to follow through with this philosophy, he may, Joe points out, especially in highly competitive markets, have to work a little harder than usual. "But diluting the buy with off-beat hours results in audience duplication and waste."





Hotter'n a pestle!

450 Druggists make W-I-T-H's Spotlight Drug Plan
the fastest-drawing Merchandising in Baltimore!

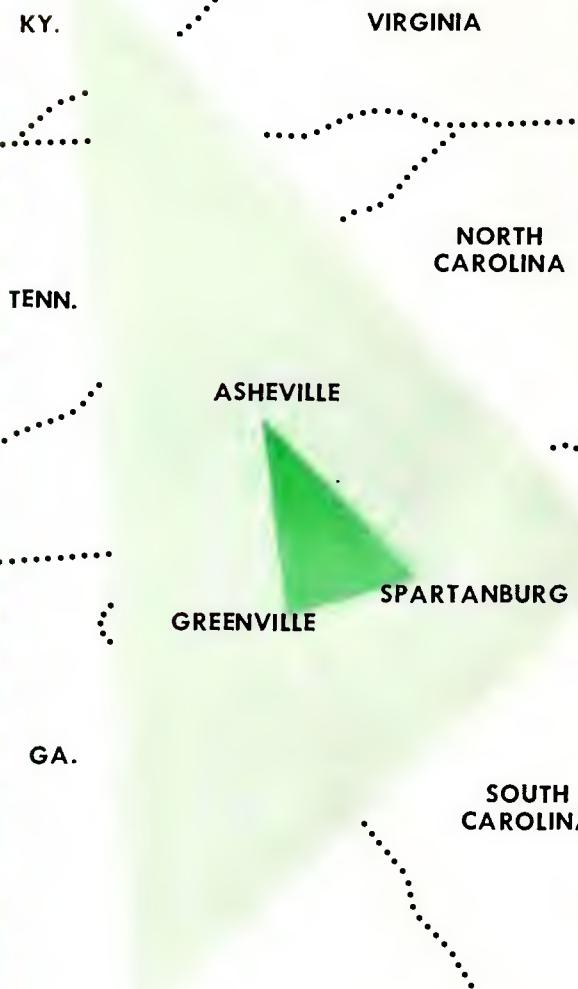
W-I-T-H is first in Baltimore with more drug-store product advertisers than any other station . . . and no wonder! W-I-T-H's drug advertisers get their products featured in 450 top-volume drug stores in Metropolitan Baltimore by shelf talkers, window streamers, price tags and cash-register trips! These 450 druggists are set to push your product . . . so buy time where you get space.

W-I-T-H

RADIO BALTIMORE: Tom Tinsley, President, R. C. Embry, Vice President

NATIONAL REPRESENTATIVES: SELECT STATION REPRESENTATIVES in New York, Baltimore, Washington and Philadelphia; ADAM YOUNG in Boston, Detroit, Chicago, St. Louis, San Francisco, Los Angeles, Minneapolis, Milwaukee, Cincinnati, Cleveland, Pittsburgh and Seattle; CLARKE BROWN COMPANY in the South and Southwest.

MIGHT



This is the mighty Carolina Triad, a flourishing, 62-county area stretching into six states. Retail sales are now over the \$2 billion figure. It's "home country" for plants of a dozen big industrial companies . . . and for their payrolls, too. And WLOS-TV is the only unduplicated network signal in the entire triad.



*WLOS-TV's new Greenville studio now in operation
(in addition to Asheville facilities)*

HEIGHT

The South's highest antenna carries the WLOS-TV signal into 446,650 TV homes* in the Carolina Triad. Located atop 6,089-foot Mt. Pisgah, only WLOS-TV delivers *total* coverage of the market.

*NCS #3 updated

WLOS

SIGHT

To see five of the ten highest-rated shows in the area, viewers must watch WLOS-TV. The highest-rated movie is on WLOS-TV. So are the highest-rated daytime strip and the largest children's audience participation strip. The Carolina Triad watches WLOS-TV and loves it!

WLOS-TV



TV

TOWERING NEW FORCE IN THE CAROLINA TRIAD

Unduplicated ABC in Greenville • Asheville • Spartanburg

Represented by: Peters, Griffin, Woodward, Inc., Southeastern Rep: James S. Ayers Co.



Elmer



LIGHT

Let your PGW Colonel throw even more light on this subject. He'll be glad to show you how you can capture this big, bustling market with just one station buy. Talk to him now about selling your products to the Carolina Triad!

"FILM SENSE" at work



This Phillies Cigar spot is one of a series featuring the ability of a good cigar to ease the tensions of everyday life. Filmack's "film-sense" combined the rootin', tootin' tempo in animation followed by smooth, easy, live action to emphasize a situation in which the relaxation of a cigar would be welcome.



*Film-sense at work—the happy blending of creative ability, mechanical know-how and a staff ready to tackle your needs and your budget. To learn more about "film-sense," send for your copy of our new booklet explaining Filmack's many approaches to film problems.

F I L M A C K

TV COMMERCIALS • THEATRE FILMS
INDUSTRIAL MOTION PICTURES • SOUND SLIDEFILMS • SLIDES

1325 S. WABASH AVE., CHICAGO 5, IL 7-3395
630 NINTH AVE., NEW YORK 36, PL 7-0900
(Complete Production Facilities at Both Locations)

49th and Madison

Good start

I hope you are prophetic in your recent lead story, 2 January, when you make the statement, "1960—a good year to remember." It sure is starting out well.

Best wishes to you and your organization and a vote of thanks for the wonderful contributions SPONSOR magazine is making to the broadcasting industry.

Robert H. Teter

v.p., radio

Peters, Griffin, Woodward, Inc.

N. Y. C.

Agencies overdo paperwork, too!

Your weekly sign-off "This we fight for" should never be missed, and your crusade in the 9 January issue is particularly poignant.

It is true that needless paperwork is costing our media millions—but it is costing the advertising agency fraternity millions too, and this is one of the greatest deterrents to spot broadcasting.

At least five years ago, in collaboration with the AAAA's Committee on Systems and Procedures and SRA, our company convinced a few large AAAA agencies that a station representative's "Confirmation of Broadcast Order" could well serve in lieu of an agency contract. These progressive agencies have learned the easy way, that they can save millions by eliminating needless duplication.

It is difficult to understand why all advertising agencies do not take advantage of this possibility and thereby drastically reduce their cost of buying and servicing spot broadcasting. Perhaps you can help them see the light.

Russell Woodward

exec v.p.

Peters, Griffin, Woodward, Inc.
N.Y.C.

Directory—a valuable reference

We think your 5-City *Tv/Radio Directory* is absolutely magnificent.
(Please turn to page 30)



GOOD GRIEF!

Our Farm Director's in his Cups!

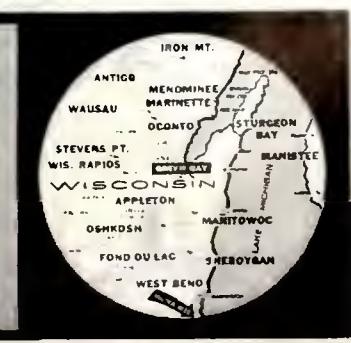
Seriously, we're proud of our assorted Farm Service Awards, State and National -- for both Radio and Television. Ours is truly the Land of Milk and Money. And staffed by three full-time Farm Specialists -- plus Channel 2 and CBS -- we're fully qualified to give maximum Service in Wisconsin.

In the Land of Milk and ~~Honey~~!

WBAY-TV
GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY

2





**Largest and most complete Resort
Motel in Palm Springs, Calif.**

5 Acres of Fun in the Sun. Your choice of new picture-window rooms, or a Bungalow for the whole family—each commanding a breathtaking view of desert and mountains. Enjoy swimming in our Olympic Pool, playing Badminton, Ping Pong, Horseshoes, Lawn Croquet, Shuffleboard, and many other activities. Arrangements made for desert wagon rides, hay rides, horseback riding, or a campfire barbecue. Many excellent golf courses nearby. Whatever your desires we have it. The Pueblo is only a few blocks from the world's most fabulous shopping center—yet secluded in a garden of flowers to give you every privacy you wish.

MEMBER
the
Diners'
Club

REFRIGERATED COOLING

from \$ 8 single \$ 10 double

CALIFORNIA RESIDENTS CALL
COLLECT FOR RESERVATIONS
Telephone FAirview 5-2273
1983 North Palm Canyon

**OPEN ALL YEAR
PALM SPRINGS**

the Pueblo
LUXURY MOTOR HOTEL
100 UNITS

**YOUR POSTMASTER,
ROBERT K. CHRISTENBERRY,
SUGGESTS:**

**FOR FASTER AND MORE EFFICIENT POSTAL
SERVICE—LEARN THE “ABC’s” OF
GOOD MAILING HABITS!**

A POSTAL DELIVERY ZONE
NUMBER HELPS SPEED YOUR
MAIL!

B CERTAIN TO INCLUDE YOUR
RETURN ADDRESS ON ALL
LETTERS AND PACKAGES!

C THAT THE DELIVERY ADDRESS
IS CORRECT AND COMPLETE!

—AND—

**MAIL EARLY IN THE DAY—
IT’S THE BETTER WAY!**

49TH & MADISON

(Continued from page 28)

We use it all the time on our trips about the country.

However, we are extremely disappointed to find that you have published the thing twice now without putting *TvB-San Francisco* on your listing.

We hope that in 1960 you will be able to reset this and include our office.

Walter McNiff
TvB

San Francisco

* * *

I always look forward to SPONSOR's 5-City *Tv/Radio Directory*. It is a wonderfully informative booklet, and it gets good use on my part.

Louis S. Simon
gen. mgr.
KPIX
San Francisco

* * *

Thank you again for sending us the *Tv/Radio Directory*.

It is a valuable reference piece for us and you may be sure we keep it right at hand for easy reference and easy use.

May we wish you every success in 1960.

Lee P. Bishop
pres.-gen. mgr.
Lane Broadcasting Company
Eugene, Oregon

* * *

Just received the SPONSOR 5-City *Tv/Radio Directory*.

This is a great service for which I am sure everyone in the industry is extremely appreciative.

This would be perhaps a good time to tell you how much SPONSOR has grown in our humble estimation. Every week, the several copies of SPONSOR magazine which come into KFMB Radio are more and more dog-eared from real serious reading. SPONSOR has come a long, long way from its first issue. Undoubtedly there's a lot of your blood, sweat and tears in those several hundred back issues and there's no reason to believe that there won't be a lot more blood, sweat and tears in those coming up.

Congratulations on great strides and a sincere, meaningful contribution to the industry.

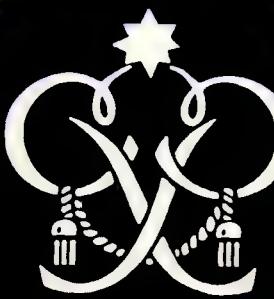
Dan Bellus
gen. sales mgr.
KFMB
San Diego

CANADA —
A TEST
GROWING
MARKET
IN THE
WORLD!

OTÉ

Planning —
operative in
our next
campaign, requires
certain necessary
ingredients.

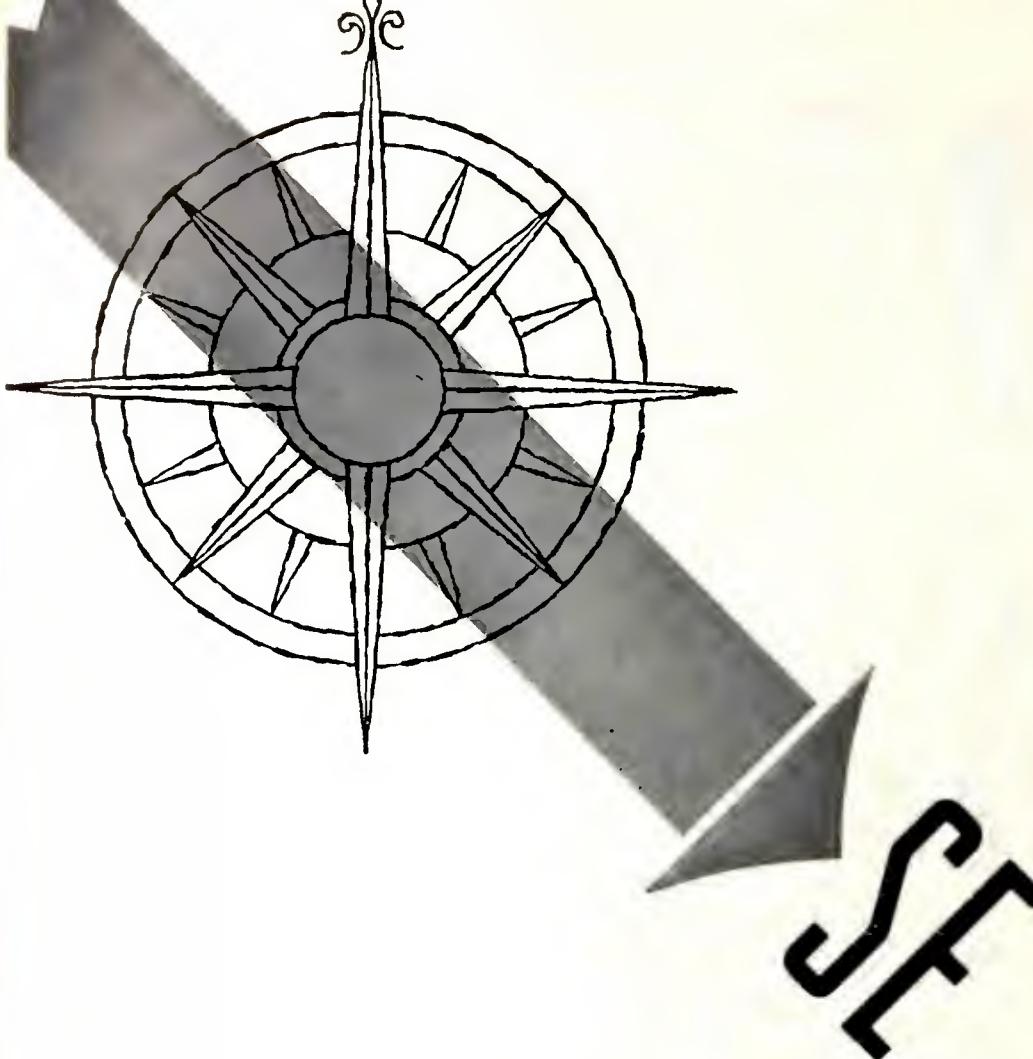
*Above all a
centrally located
organizational
headquarters
coupled with luxurious
modern surroundings —
efficient yet dignified
service and an
excellent cuisine.*



Men of action stay at

THE PARK PLAZA HOTEL

Bloor Street West and Avenue Road / Toronto



**CHARLOTTE-WBTV RULES ABSOLUTE
AS FIRST TELEVISION MARKET
IN ENTIRE SOUTHEAST
AS MEASURED BY N.C.S. #3**

The Charlotte-WBTV television market totals 632,070 homes. Its nearest competitor in the Southeast, Atlanta, has 579,090.

WBTV's set count exceeds that of the second Charlotte station by 43%—delivering 189,380 more television homes!

Buy WBTV as your first, biggest step to television coverage of the Southeast. Contact CBS Television Spot Sales or WBTV for the full fabulous coverage and dominance story.

COMPARE THESE SOUTHEAST MARKETS!

WBTV-Charlotte	632,070
Atlanta	579,090
Louisville	509,480
Birmingham	587,800
Memphis	453,240
Charlotte Station "B"	442,690
Miami	434,800
New Orleans	380,020
Nashville	366,560
Norfolk-Portsmouth	337,580
Richmond	311,680



PART TWO OF TWO PARTS

BATES REPLY TO FTC STIRS DOUBTS, FEARS



When Rosser Reeves (l), chairman of Ted Bates and Co. took full-page ads in seven big city newspapers to challenge action of FCC chairman Earl W. Kintner (r) in citing Palmolive "Sandpaper" commercials, many in broadcasting and agency circles feared reprisals from government

CRITICS BLAST TV'S ADVERTISERS

OF ALL CHARGES AGAINST TV INDUSTRY, COMPLAINTS ON COMMERCIALS, PROGRAM INTERFERENCE ARE MOST SERIOUS

Last week, in the first of a two-part series on "Tv Criticism—How Much of It Makes Sense?" SPONSOR editors analyzed in detail a few of the more than 20 different charges hurled at the industry in recent months.

SPONSOR's objective review of this critical hodge-podge showed clearly that some of these anti-tv attacks are serious, some trivial, some unfair, and some outdated.

For instance, charges of wholesale program frauds (such as precipitated the quiz scandals) no longer hold water in view of energetic actions by networks and stations in setting up stronger program controls.

Outcries against tv payola are generally exaggerated, confused and generally unsupported by facts. Protests against the use of canned laughter are more often advanced by troubled network men like Frank Stanton of CBS than by an aroused public.

But SPONSOR's study of tv criticism did uncover one area of potential dynamite—the attacks on tv's advertisers which have been growing rather than diminishing in violence.

Last week Ted Bates & Co. had Madison Avenue buzzing with a full-page ad challenging Chairman Earl W. Kintner of the FTC for his action against Palmolive's "sandpaper" commercials. (See preceding page.)

Many broadcasting and advertising executives doubted the wisdom of the agency's tactics in publicly questioning a government commission.

Comments received by Bates, however, were "19 to 1 favorable" according to an agency spokesman. And, regardless of the propriety or lack of it in the Bates ad, there can be no question that it reflected a growing concern in the ad business over attacks on those who pay tv's bills.

As with the criticisms of tv networks and stations, these attacks are

many-sided and confused. And SPONSOR believes that a first step in understanding them is to separate them into their principal parts.

Essentially five wholly different charges are advanced against tv's advertisers, though they are often hopelessly scrambled up in the minds of more emotional critics.

Two of these charges—artistic interference, and cost-per-1,000 standards—concern programs. Three—false claims, deceptive production techniques and bad taste—deal with commercials.

Here is a brief rundown of each type of criticism.

1) **Artistic interference.** Tv writers, directors and producers like Rod Serling and David Susskind have for years complained about what they have termed, "silly, capricious, arbitrary" interference of sponsors in tv scripts.

Their charges have been gleefully re-echoed in Broadway columns, and

in the pages of intellectual-type magazines.

An examination of these complaints, however (Serling's testimony before the FCC is a good example), fail to reveal much that is more serious than an insistence by a lighter sponsor that his hero not use matches, or a ban on showing the Chrysler building in programs for another automotive advertiser.

That agency and client representatives have sometimes been idiotic in their script changes, few in the industry doubt. Such practices, however, are not common to all advertisers or all types of shows.

In his report to the FCC last week, Dr. Frank Stanton noted that publicity and criticism of advertiser interference has largely centered in the area of serious dramatic programs (*Playhouse 90* reportedly has had more than its share of troubles). CBS has put in new rules governing advertisers' "creative participation"

CRITICS OF TV ADVERTISERS SCRAMBLE UP FIVE

CRITICISM

1 INTERFERENCE

2 CPM STANDARDS

3 COPY CLAIMS

4 DECEPTION

5 BAD TASTE

HOW MADE

Complaints by Rod Serling, David Susskind, other writers, producers that censorship of tv scripts by advertisers, agencies, interferes with artistic integrity of the entire medium

Charge that major sponsors are interested only in cost-per-1,000, and that insistence on raw numbers alone produces program mediocrity, downgrades all tv standards

FTC and other critics (including some agencemen) say tv commercials rise with claims which are palpably false. Regimen, cigarettes, gasolines are cited as chief offenders

Colgate, Alcoa, Lever and others, charged with using deceptive techniques in filming and presentation of commercials, even when actual claims are not open to question

Many products, especially in "sensitive areas" like deodorants, laxatives, cold remedies, accused of bad taste in tv presentations. regardless of claims or techniques

in such programing and new procedures for handling client objections to script elements which "seem detrimental to product or company good will." Such rules may help.

The real problem, however, about criticism of "sponsor involvement" in tv scripts is that so much of it comes from highly vocal performers, writers, and intellectuals who, in the name of "art" refuse to concede any rights whatsoever to the man paying the bills.

Such critics cheered recently when Standard Oil (N. J.) in buying WNTA's *Play of the Week* series, declared it would keep hands off all matters of program selection and script detail.

That the Standard attitude is not held by many substantial advertisers was made clear when Peter W. Allport of the ANA testified to the FCC that denying sponsors that right to a voice in programing might easily "affect the economics of the medium."

Summary: the criticism of "artistic interference" is the least serious of the charges raised against tv advertisers, and the one for which critics have the least documentation. It is difficult to prove that America's cultural standards have been lowered by an agency supervisor's blue pencil. But the criticism is dangerous because of its emotional appeal, and the passion of its advocates.

2) Cost-per-1,000 standards. Totally different from the "artistic interference" criticism, and far more serious is the charge that advertisers, by their insistence on high rated shows and low costs-per-1,000, degrade the level of tv programing.

Agency tv executives like C. Terrence Clyne of McCann-Erickson, and Don Seymour of JWT, testifying in New York last summer, made it clear that many clients want shows that draw big audiences and "don't offend anyone."

Critics of this viewpoint contend

that such a policy inevitably leads to a diet of program pap, and that "in the public interest" advertisers should be entirely divorced from programming controls.

Philip Cortney, president of Coty Inc., following widespread criticism of his competitor Revlon's participation in quiz programs, called for congressional action to take sponsors out of show business.

Other critics have advanced proposals of a "British system" of commercial tv with advertisers buying spots rather than programs, as well as for pay tv, "educational channels" and other devices to combat advertiser influence.

Even some agencymen apparently have doubts about the present tv structure. In a recent speech before the Cleveland Ad Club, John P. Cunningham, chairman of C&W called for the setting up of a special tv commission to decide among other things

(Please turn to page 72)

DIFFERENT CHARGES INVOLVING PROGRAMS, COPY

ACTION SUGGESTED

Complete divorce of advertisers from programs. Centering of control in network, stations. Program buys like Standard Oil (N. J.) purchase of WNTA Play of the Week

British system of spots but no sponsor identification with programs. Pay tv. Educational channel. Government networks. Investigation and crackdown on rating systems

Additional funds for bigger, more efficient FTC. New law to make networks, stations liable for participating in preparation of fraudulent advertising. Tougher industry policing

Prosecution by FCC, FTC. Extension of present cases to cover wide variety of dubious practices. Tightening of NAB Tv Code. Stronger codes by both the AAs and ANA

Various types of citizen's committees or censorship boards to pass on questions of advertising taste. More vigorous action by nets, stations in enforcing Tv Code. Legislation

HOW SERIOUS

Violations of artistic integrity least serious of all complaints against tv advertisers. Many charges trifling, unimportant. But critics are highly vocal

Very serious though solutions proposed lack realism in most cases. Not all of tv's advertisers can be accused of "rating madness" but some are guilty

Careful review of actual claims made in tv ads discloses few cases of outright fraud. But public confuses claims, techniques, taste in attacks on tv

Uproar over deceit in tv methods has been greatly exaggerated. Technical demands of medium mean some poetic license. Not as serious as it sounds

Very serious, since bad manners and poor taste of some tv spots provides constant irritant to anti-tv attacks. More self-regulation by advertisers needed



SAC HQ: Omaha is the base for U. S. Strategic Air Command, a permanent Air Force installation of 10,000; many are civilians



NO. 1 COWTOWN: In handling and processing cattle, Omaha ranks first. Here Monte Lang, on visit for Daren F. McGavren, N.Y., inspects a yard with Stan Merchant, sales manager of KMEO (formerly KOWH), Omaha. Cowboys come to town every day with their herds



R.R. CENTER: Omaha is the heart of the big Union Pacific system, has been since the U.S. first was spanned from coast-to-coast by the "iron horse." More than 5,000 persons from the Omaha-Council Bluffs area are employed by the U.P. Another big industry in this market is insurance; three giant national companies base here, employ over 3,000 persons

WHAT YOU CAN GET

- If your boss says, "Field trips are a waste of time," show him this study of an important midwest market
- Here are valuable facts on Omaha, its subtle differences discovered by a station rep who went there

Every day the cowboys come to town—not tall in the saddle but in the cars of the Union Pacific Railroad. Omaha, Neb., handles and processes more cattle than Chicago. In this area of the livestock industry, Omaha is No. 1 in the nation; St. Paul is second, and Chicago is third.

So Omaha is a cowtown. It also is many other things such as headquarters of the U. S. Strategic Air Command, an insurance center, hub of one of the country's greatest railroads, and cultural mecca for a huge agricultural area.

All of these make for subtle differences that distinguish the Omaha market from all other markets in the U. S. But you'll never know it until you've been to Omaha.

Monte Lang, salesman for Daren F. McGavren Co., station representatives based in New York, recently went to Omaha and studied the market first-hand. His field trip was part of a program that finds McGavren salesmen traveling to each market in which the firm represents tv or radio stations and spending enough time to learn the area's characteristics.

In the advertising industry, a stock controversy for years has been, "Are field trips a waste of time and money?" Arguments have piled up on both sides. But the trip Lang took pretty much loads the dice in favor of traveling agency buyers or salesmen and, at the same time, emphasizes the fact that there are field trips—and field trips.

The difference is a subtle one. When an agency timebuyer is "traveled," his trip frequently is a fast swing through those markets that will make up his campaign. He usually

OUT OF A GRASS-ROOTS TRIP

goes with a specific product in mind, a specific group of broadcast outlets under consideration.

He may spend as little as a day in a market, investigate nothing beyond what applies to the product that is to be the core of his immediate campaign. If that product is toothpaste, he will leave the town with a good idea of toothpaste marketing; he will have called on some of the stations and heard their rating stories. But the chances are very slim that he leaves town with a clear, over-all picture of what makes this market tick. The things that distinguish it from every other market, things that often can make or break a spot advertising push in that area are likely to have been passed over.

This is why the McGavren travel-study program for its salesmen has considerable significance to the advertising industry. The rep who has spent a week or more in a market talking to merchants, manufacturers, distributors, civic leaders comes away with a storehouse of information that is valuable to the advertiser away and beyond the ratings statistics found in printed reports.

What Lang found out in Omaha is indicative of what others in the firm are finding out in other markets (and, incidentally, featuring in their trade paper advertising).

The area: You drive across miles of prairie, flat and rich farm lands; then suddenly, there is Omaha, a bustling metropolis of 314,000 population on the Missouri River. Just across the river, in Iowa, is the sister metropolis of Council Bluffs. Between the two, they make up a metro market of 440,000 persons. Drive through these towns and all of a sudden you are suddenly in the country again. There is no raggedy fringe of metro area.

Influence of the metro center. Because Omaha-Council Bluffs rise like an oasis in the middle of an incredible mileage of farm land, they have become the cultural and merchandising hub of much of their states. Every weekend finds Omaha over-

flowing with the influx of shoppers and visitors from miles around. Auto traffic is heavy, stores are bustling. A top-flight motion picture probably will enjoy as long a run in Omaha as it will in New York City; "South Pacific," for example has run there for a solid year, is now being replaced by "Ben Hur" which is figured to show for another year. National

advertisers might well consider that Omaha swings just as much cultural weight in its area as does a New York or San Francisco.

Tastes of the town: Omaha is a town of casual dress: slacks, jackets, sweaters and not too many neckties—certainly not the best climate for a Brooks Brothers but a great place for

(Please turn to page 71)



DRUG SALES: 50% of drug sales in Omaha are in food stores giving rise to distribution system of "rack brokers." Lang (l) and KMEO's v.p. and general mgr. Herb Golombeck inspect a brokerage house



OMAHA AGENCY: Home of Bozell & Jacobs (it has branches in other cities) is this city of 314,000 on the Missouri River. Golombeck (l) and Lang (r) talk with B & J's media director Claire Gross (ctr)



MANUFACTURING: This modern potato chip plant is just one of many Omaha industries which include Western Electric, Storz Brewing, Continental Can, and Cudahy

Are daytime tv's costs too high?

- At this early-'60 point, daytime sales are sluggish despite last year's peak \$416 million net-spot revenue
- Net seems more stalemated than spot, but buyers say cost efficiency is best ever and not cause of cuts

Despite last year's record high for daytime network and spot tv billing, the early-'60 buying omens indicate a depressed market. Most of this buying depression seems to be in the network area, where the three majors are still fighting desperately for a larger share of the available daytime audience.

What's happening to cause this seeming deflation of client interest in daytime? Is it, as some observers allege, the fact that daytime costs are too high? A partial answer to the cutback in sponsorship, which most of the people queried by SPONSOR think is temporary and seasonal, is that program ratings continue to

be depressed because of the three-network competition.

The daytime audience is pretty much the same size as it was two years ago, when CBS and NBC were the only two nets with daytime programming for their affiliates. But ABC has entered the arena in the meantime and is splitting up the daytime pie three ways. The audience pie, however, isn't that much bigger. Result: ratings are down and shares are shifting around.

Daytime advertisers have long known their reach will never be as broad as during the nighttime hours. They start with a large base of housewives, a few men, more teens and

children—and hope to add more audience as the months go by. But the potential will never be anywhere near as big as nighttime. And, daytime costs therefore, can never approximate the nighttime rates.

The networks know these facts of life all too well. As a result, they've spun off complicated sales and discount patterns, evolved smaller time segments, allowed shorter contract periods. They've submitted to prospects' additional "bonus" and merchandising lures and, in the final analysis, have come up with favorable costs which match an advertiser's needs.

As of today, the cost-per-1,000 commercial minutes delivered during the daytime hours is about \$1.90; that for nighttime periods, \$4.10—more than double the daytime cost efficiency.

It's this cost efficiency—along with several other primary advertising factors—which seems to be the biggest force keeping national as well as local advertisers within the daytime frame-

COSMETICS AND SOAPS: 2 OF TOP 3 DAYTIME BUYERS



NAME PERFORMERS sell for many daytime sponsors, most of whom want strong sales identification across the board with housewife audience. Left Colgate-Palmolive's long-popular *Millionaire* (CBS TV) fea-



tures Marvin Miller selling variety of products. At right, William McCartney, marketing mgr. for Helene Curtis Industries' Ende dandruff shampoo, chats with *On the Go* emcee Jack Linkletter (CBS TV)

work—and which daytime proponents think will attract new business.

The cost ratio pattern of day vs. night is explained by one of daytime's top investors, Jack K. Lipson, director of advertising for Helene Curtis Industries, Chicago, this way: "Daytime television is a good value today providing it can be purchased at a cost efficiency of 50% or less of nighttime network. For example, if the average network commercial minute comes in at \$3.50 per 1,000 homes, the daytime network minute must come in for \$1.75 or less."

Daytime is slowly gaining momentum with viewers, and therefore with advertisers, at all three levels of broadcast advertising: national, spot and local. The three networks report a total of 87 national advertisers on their sponsor logs (see adjacent box). Daytime spot and local advertisers, of course, are so numerous they can't be counted. At this point 1960 doesn't hold the dollar promise of last year.

SPONSOR'S estimates of 1959 business are based on Television Bureau of Advertising figures for spot (TvB-Rorabaugh, covering the first nine months of '59) and network (LNA-BAR, covering the 11 months of '59) projected at the same billing rate to the remainder of the year.

The projected totals looks like this for daytime: network, \$201,478,603; spot, \$214,929,331; total, \$416,407,934—a gain of 17% from 1958. The projected estimate indicates an \$81 million increase from 1958, when the total net and spot daytime investment was \$355 million. And 1958 represented a total billings gain for daytime hours of \$53 million, up to \$355 million from \$302 million in 1957.

One of network's proponents, Jack Lipson of Helene Curtis, thinks "network is a better buy for us than spot." But he sees this advantage of daytime spot: "flexibility, since you can go into a market for a short period with the number of rating points you want to use." He has supervised purchase of two quarter hours on CBS TV starting in April, with *As the World Turns* and *Edge of Night*, "bringing our commercials into a lot of new homes. The buy," he says,

(Please turn to page 70)

87 NATIONAL ADVERTISERS SPONSOR DAYTIME NET TV

FOOD STORE ITEMS 21

ARMOUR & CO.
BORDEN CO.
CARNATION CO.
CONTINENTAL BAKING
CORN PRODUCTS REF.
GENERAL FOODS
GENERAL MILLS
GERBER PRODUCTS
H. J. HEINZ CO.
KELLOGG CO.
KING KONE CORP.
MINUTE MAID CORP.
NABISCO
NESTLE CO.
PET MILK
PILLSBURY MILLS
QUAKER OATS
STALEY MFG.
STANDARD BRANDS
VAN CAMP SEA FOOD
WELCH GRAPE JUICE

SOAPS, CLEANSERS 8

BRILLO MFG. CO.
COLGATE-PALMOLIVE
DRACKETT CO.
DUMAS MILNER CORP.
S. C. JOHNSON & SON
LEVER BROS.
PROCTER & GAMBLE
SIMONIZE

CANDY, CONFECTIONS 6

BEECH-NUT LIFE SAVERS
CRACKER JACK CO.
HOLLYWOOD CANDY
LUDEN'S INC.
MARS, INC.
SWEETS CO.

OIL PRODUCTS 4

GENERAL PETROLEUM
HUMBLE OIL & REFINING
STANDARD OIL (IND.)
STANDARD OIL (N.J.)

BEER 3

ANHEUSER BUSCH
MILLER BREWING CO.
SCHLITZ

APPLIANCES 3

FRIGIDAIRE
GENERAL ELECTRIC
HOOVER CO.

TOBACCO PRODUCTS 2

BAYUK CIGARS
BROWN & WILLIAMSON

MISCELLANEOUS 14

ARMSTRONG CORK
CLUETT, PEABODY
CONGOLEUM-NAIRN
EASTMAN KODAK
HARTZ MOUNTAIN PROD.
KEMPER INSURANCE
MATTEL, INC.
MONSANTO CHEMICAL
NORTH AMER. VAN LINES
REMINGTON RAND
REYNOLDS METALS
CHESTER H. ROTH
SCOTT PAPER
U. S. STEEL

COSMETICS, TOILETRIES 13

ALBERTO CULVER
AMERICAN SAF. RAZ.
COTY
DUSHARME PRODUCTS
GAYLORD PRODUCTS
HAROLD RITCHIE
HELENE CURTIS IND.
JOHNSON & JOHNSON
MENNEN
POND'S CO.
SCHICK, INC.
SHULTON, INC.
TONI CO.

25 TOP NAMES IN CHICAGO

- Chicago is distinguished for its many top-echelon broadcast advertising people
- Among them are these 25 executives cited to SPONSOR by industry leaders

Many of the most noteworthy chapters in the history of radio/tv advertising have been written in Chicago, and the 25 Chicagoans pictured here are just a few of a large and highly respected group of advertising professionals who are making daily con-



JACK BAXTER is head of his own consulting firm, Creative House, creating tv and print campaigns for agencies. He started in advertising 20 years ago as a copywriter; later worked as creative director, BBDO; exec. v.p., Robert W. Orr; creative chief, Leo Burnett



JAMES W. BEACH, v.p. and director of ABC TV network's Central Div., joined its flagship station (WBKB) in '49. He became division director in 1955 after working as sales manager. He has a background in newspapers, radio and construction; was schooled at Northwestern



GEORGE A. BOLAS combines experience with a client (Swift), network (NBC) and agencies (Blackett-Sample-Hummert, Foote, Cone & Belding) in his post as v.p., director of all media activities at Tatham-Laird. His tv/radio work includes facilities, talent, programming



JANE DALY has just started a new position as assistant to the president of Wade Adv., using her specialized knowledge of network negotiations at one of the city's most tv-oriented agencies. She is former v.p. for tv and radio at Earle Ludgin; pioneered *What's My Line?*



ROBERT A. DAVIS has been general ad manager of Kraft Foods since 1957, and also is administrative assistant to the marketing director. He's been with Kraft since graduation from Annapolis except for a two-year Navy stint. He works with three Chicago agencies



JUNIUS ROLSTON FISHBURN, well known in the station representation field, is midwest tv sales manager for Metropolitan Broadcasting Corp. He worked previously with Simmons Assoc., Edward Petry, the Walker Co. and William G. Rambeau station reps, Chicago



KENNETH B. FLEMING, JR., is media director at McCann-Erickson, where he has also been an account executive. He's worked at George Hollingberry reps, in account and media at Leo Burnett. Current broadcast accounts include Helene Curtis, Bell & Howell, Derby



STUART K. HENSLEY has been president and chief executive officer of Toni since '57, rising through the ranks after starting as a salesman in '46. He was Toni ad manager, works with three Chicago agencies: North, Tatham-Laird, Clinton E. Frank. He's an ex-Navy man

RADIO AND TV ADVERTISING

tributions to the chapter that is being written today.

It is a Who's Who compiled with the advice and counsel of many in every phase of Chicago advertising. But is it a *partial* Who's Who, limited of necessity by space. It is not complete, but it is a

representative list of men and women considered by Chicago advertising circles to be typical of the calibre of hundreds of others who are currently performing a variety of broadcast advertising functions for clients, agencies and media firms. Some of the



BERNARD JACOBS founded, in 1951, the unique WFMT (fm) which he operates. Station gives audiences 100% cultural schedule of selected poetry, music, drama. It serves number of blue-chip advertisers, has won national awards, attracts big, loyal audience



LEONARD H. LAVIN, president of Alberto-Culver, is a veteran in cosmetic tv advertising. He is former merchandising director of Jules Montenier (Stopette); bought obscure Alberto-Culver in '55 and quickly gained national distribution for VO-5 with tv, added products



GEORGE G. LINDSAY has worked as Central Div. director of the TvB since October '59. He has wide experience in several broadcast activities: at KSTP-TV, Minneapolis; Edward Petry; Erwin-Wasey agency; most recently at Weed-TV as v.p., sales manager in Chicago



FRANCIS S. MANGAN is manager of NBC TV Spot Sales' Central Div. He worked at NBC Spot Sales four years; at the Katz Agency and Chicago Tribune. He attended Loyola and Detroit Universities, served with the Navy Air Corps during W. W. II. He's a native Chicagoan



LEONARD MATTHEWS holds an important post with Leo Burnett as v.p. of marketing services, which includes marketing, media and research. He's also a director. He's worked at Burnett as researcher, buyer, account man; previously for A. C. Nielsen in presentation analysis



JIM MORAN, president of Courtesy Motors, is one of the biggest local tv accounts and operates world's largest dealership. He's used first-run tv movies since '49, has consistently given commercials himself. His current feature film series gets 90% of the total budget



FRED NILES is president of Fred A. Niles Productions, Inc., considered the largest film studio outside Hollywood. He started the company in 1955 after working for Kling Studios 10 years. He is known for his combined work as administrator, creator, sales executive



WARD L. QUAAL is vice president, general manager and board member of WGN, Inc., which operates am and tv facilities. Active in all-industry affairs, he's former director of the Clear Channel stations, cooperates on NAB projects, is president of Quality stations

familiar faces have been omitted—those of Fairfax Cone, and Leo Burnett, for example, or Art Tatham, Ken Laird, Jeff Wade, Maurice Needham, Will Grant—so that those newer to the scene and therefore less known might be included.

The gallery is also restricted in that most of the people on these pages have shaped their entire careers in

or around Chicago. Admen and ad-women working in Chicago-based offices of New York agencies were not given as much consideration as Chicago-based agencies inasmuch as many of them rely heavily on guidance and direction from their New York headquarters.

Here they are—most of them native midwesterners and long identi-

fied with Chicago and with the broadcast industry in the city which developed radio's peak period of "soap operas" dominated by Dancer-Fitzgerald-Sample, clients, television's early innovations (Remember *Garroway at Large* and *Kukla, Fran & Ollie*?) and saw the pioneering copy success of such agencies as the unforgettable Lord & Thomas.

**CHICAGO
LEADERS
REPRESENT ALL
PHASES OF
BROADCAST
ADVERTISING—
AGENCIES,
CLIENTS,
MEDIA AND
RELATED FIRMS**



STERLING C. QUINLAN is v.p. for ABC TV and its WBKB. Experienced in radio announcing and continuity, he joined WBKB in '47 and worked successively in staging, direction, promotion. He became v.p. in 1954, one year after ABC-UPT acquired the pioneer tv property, third oldest in the U.S.



WALTER SCHWIMMER, president of Walter Schwimmer Productions, is the only program producer in major city. A specialist in filmed sports shows, he's a former agency partner (Schwimmer & Scott) and originated the first radio quiz giveaways, still on the air and known as *Tune Test*, *Tello Test*.



E. H. SHOMO is vice president and general manager of WBBM, the CBS o&o which last year had the best sales in its long history. He's been with the station since '37 except for a stint at KMOX, St. Louis, and in New York as the station's Eastern reps. He's worked as a newspaper salesman in Chicago



HARRY SMART, v.p. and midwest sales manager of Blair-Tv, is recognized as the city's first exclusive salesman of spot television. With Blair since '49—shortly after the tv company was formed—he worked previously at Dancer-Fitzgerald-Sample in the media, merchandising and broadcast departments



DOUGLAS L. SMITH, advertising-merchandising director, S. C. Johnson & Son, has been in the field since the mid-30's. He's had his present post since '55, and worked previously at Melamed-Hobbs agency, Swift, BBDO. He's active in the Assn. of Nat'l Advertisers, and Advertising Research Foundation



WILLIAM J. TYNAN, v.p. and midwest sales manager of Peters, Griffin, Woodward station representatives, has been with this company six years. He's been ad and promotion manager for a small manufacturer; handled copy, layout and contact for agencies; sold tv time for (then) Free & Peters



EDWARD E. VOYNOW, as president of Edward Petry & Co., is the only national rep president headquartered in Chicago. He started his career in newspaper work on the old Herald Examiner, entered radio in 1927 with National Radio Advertising, Inc. and co-founded the Petry company in 1932



ALFRED G. WAACK, v.p. and director of advertising for Household Finance Corp., is respected for his receptivity to new broadcast concepts and techniques. He's worked only for HFC, starting in '32 as a field representative; assumed present executive post in 1953 after working through the ranks



LLOYD E. YODER is v.p. and general manager of NBC's stations, WMAQ and WNBO(tv). He's been in broadcasting for more than 30 years, 20 as chief executive officer of various NBC stations. He's active in several social and professional clubs and in local and national broadcasting, community work

KID BOOKS SELL 'EM JUST LIKE FOOD



TV CREATES DEMAND for coloring-and-story books. Ample display space points up importance of kid as supermarket consumer in tv era

- ▀ New kids' magazine, spearheaded by kid tv shows, gets supermarket support in New England, upper N. Y.
- ▀ Merchandising, like food, in national expansion calls for in-store support, product tie-ins, plenty of tv

Supermarket aisles in key cities are fatter these days by about half a million children's magazines, all equipped with four crayons and a Schrafft lollipop.

In spite of their greater bulk, these story-coloring books don't take up shelf space very long—particularly in New England and upper New York, where the strategy for getting an eventual 12 million on newsstands and in supermarkets across the country is being worked out.

Why supermarkets? Because marketing the books calls for getting them on that most infallible of shopping lists—a kid's memory—via tantalizing exposure on kid tv shows. That being the case, the tv merchandising of these magazines—called *Lollipop Kids*—is very likely to follow the same pattern as a new food

product introduction. For example:

(1) Joint promotions with other products, both private and regular brands in grocery stores, (2) supermarket emphasis in all copy, (3) a double-barreled pitch: to the small fry, fun; to the parent, educational benefits matching anything a food manufacturer might claim in terms of nutrition.

From the earliest tests last spring in Springfield, Mass., creator Jim Donovan and partner Ed Hughes (then sales manager of a tv station) made the link between tv and supermarkets fundamental to the distribution and sales plan.

The first three issues of *Lollipop Kids* were placed in Springfield supermarkets in May, June and July of last year. Each issue had tv support during the first two weeks of

its supermarket appearance in the form of participations of two kid shows: *Romper Room*, 9 a.m. daily, aimed at the parent. *Wicky Wacky Club*, 8:30-10 a.m. Saturday, designed to reach the specific target—five-to-eight-year-olds—on an important shopping day. (WWLP-TV, where Hughes worked, was used for this three-month test.)

Meanwhile, Donovan and Hughes were busy ironing out the kinks. The right presentation of the book on tv was of extreme importance. First of all, an effective way to demonstrate the magazine's blister-pack cover containing the crayons and lollipop had to be found. Next the kids themselves had to recognize the *Lollipop Kids* (running characters in the magazine). And, third, audience identification with the "Kids" had to be created.

To arouse parent interest, there also had to be a proper balance between the educational value and sheer fun of the book. To test this point, the book's creators checked reactions of parents with supermarket managers. Display problems required a good deal of experimentation, as did

joint in-store promotions with other products.

Distribution was purposely limited during the Springfield test, so that all these elements could be controlled and checked. In spite of this, however, 14,500 copies per month were sold during the three-month period.

The Springfield test was a success, but before *Lollipop Kids* could go national, additional financing had to be found and a national distributor

lined up. The money was found, and so was the distributor. By November an issue run of 100,000 copies went out via Kable News to key cities—but without tv support. Results, according to Jack Pfeiffer, the company's general manager then handling marketing and advertising, were far from spectacular. "In fact," he says, "the only place the magazine got real acceptance was in the Springfield area where we had previ-

ously had exposure on television."

The outlook was a little dim, and the sudden death in an auto accident of its creator, Jim Donovan, didn't help matters. In spite of this, the firm went ahead with plans for a December issue—this time with tv. Concentration was to be primarily in New England, with distribution outside that area limited to cities where there was already a slight toehold. Participations on WBZ-TV, Boston; WTIC-TV, Hartford; WRGB, Schenectady; WNHC-TV, New Haven; WPRO-TV, Providence; and again, WWLP-TV, Springfield, were used the first two weeks of December to cover the areas of prime concentration. In all markets, emphasis in buying and copy was split between parent and child.

Before the start of the tv schedules, Pfeiffer made the rounds of food chain headquarters in New England. "This time," he says, "we were able to line up support not only in Springfield, but among large food chains once they learned of our plans to promote the books on tv. What's more, these chains offered support in terms of the product tie-ins, displays and other things we were after."

Prior to the tv kickoff, Stop and Shop (100 stores), First National (400) signed up, along with A&P in a 100-store test. One week after the kid show commercials hit the air, a flock of independents began asking Kable for the magazine.

By this time, a special shipper-display carton, containing 50 copies of the magazine, had been developed specifically with food stores in mind and all commercials were tagged with the line. "*Lollipop Kids* magazine is available at better supermarkets."

Pfeiffer also visited the tv station talking with the personalities, giving them an insight into the magazine's operation and its aims which would make the commercials more effective.

Again, as during the test period, distribution was held down. In addition, Kable put the largest part of the press run into key cities in other areas of the country as a foothold toward national distribution. December sales totaled 500,000. Of these, 90,000 were in New England and upper New York alone where the campaign had run.

HOW KID BOOKS ARE SOLD ON TV



DOUBLE-BARRELED PITCH calls for educational emphasis to lure parents (Ed Hughes, one of the originators, extracts these points with Winifred Haslam, Romper Room's Miss Penny on WWLP-TV, Springfield, Mass.) and sheer fun (below, Salty Brine of WPRO-TV, Providence, and *Lollipop* gen. mgr. Jack Pfeiffer tackle this aspect). Supermarket racks are displayed



In mid-December, *Lollipop Kids* hired itself a New York agency—Hicks & Greist—and began plans for consolidating its gains. By now, an effective tv pattern had been worked out: kid show participations the first two weeks of the month. For the January issue two stations were added to the previous lineup: W-TEN (Albany-Schenectady-Troy) and WHDH-TV (Boston). The scope of the buys was extended to include afternoon and evening shows plus *Romper Room* in all markets. January sales in the tv areas point to a sell-out, according to Pfeiffer.

Each issue is pegged to a theme (Washington and Lincoln in February, for example). Personalities are reminded that each commercial can open on a different picture, and copy is provided for this. When possible, pages are colored by the personality or a child. In all commercials, the supermarket display rack is prominently shown, and a plug (general or specific) is made: "Look for it at magazine stands in better stores everywhere—such as your friendly Stop & Shop... It costs only 25¢!"

Currently, the magazine is in the thick of promoting its February issue with the same station lineup as last month. In the works are a number of refinements in product and marketing. Among them:

Permanent wire racks, requested by a number of supermarkets, are now in the works. Also in preparation are cut-outs (puzzles and even a mobile) for the spring issues which will lend themselves to more elaborate tv demonstration. To swing the pendulum even further to the educational side, *Lollipop* plans to use some of its educational figures connected with the magazine (Dr. Helen R. Rees of Smith College and Dr. Barbara C. Corridan of Westfield State Teachers College) in tv and personal appearances. Pfeiffer says he intends to continue aiming at grocery stores and newsstands. "Marketing the product like a loaf of bread," he says, "I think we can achieve the largest newsstand sale of any magazine in the country. This means food chain selling primarily backed by television. Thus, we expect to continue buying as much children's tv as we can."



LEADS pour in from realtor's WDOK, Cleveland, push for business property sales. Surveying results: realty exec Bill Thomas (c); WDOK commentators Barbara Reinker, Tom Fletcher

WHO SAID RADIO CAN'T SELL A \$450,000 ITEM?

William L. Thomas is a man with strong ideas.

As an ex-Ford dealer he knows radio moves goods. Now he's using the same medium in a way others have feared to try—to promote the sale of commercial real estate. Here, it's not unusual to seek buyers with, say, \$150,000 for downpayment on a \$450,000 investment.

Thomas is now manager of the Business Opportunities and Business Investment Div. of Behrens Realty Co., Cleveland. It is on his advice that Behrens has bought a daily five-minute newscast (6 p.m.) on WDOK, Cleveland. And, Thomas reports, the broadcast is outpulling print—the conventional medium for commercial real estate. The resulting flow of leads to him is reminiscent of the days when, thanks to radio, he was Ohio's leading Ford dealer.

Since "the ladies" control a good share of the country's wealth, Behrens feels it's just good sense to aim its WDOK newscast at women as well as men. To do it, it uses a male-female commentator team consisting of Tom Fletcher and Barbara Reinker, prominent local personalities, who alternate on the delivery of headlines and news items.

The pitch made to the upper brackets urges the listener to "call in Behrens' specialists and let them help put lazy dollars to work through the purchase, or sale, of the right business opportunity at the right time." It goes on to describe the various categories of property available in Behrens' "exclusive listing," such as motels, business buildings, taverns, drive-ins, bowling alleys and carpet companies.

The realty outfit ends its radio commercials with good hard sell, such as: "A call, right now, to William Thomas (phone number) may be your first step toward a better income."

WDOK regards its audience composition as a prime factor in the healthy flow of leads the Behrens' campaign is bringing in. A postal zone check on the more than 5,000 subscribers to this "good music" station's monthly program guide revealed that a large proportion of listeners are in the higher income brackets.

Realtors who thus far have thought of radio only for dwelling unit sales, take note. A program, with appeal for adults of both sexes via stations with, well-to-do audiences, might be just what you're looking for.



HUDDLE to create new version of Northeast's jingle (l to r): JWT v.p. Joe Stone, Columbia's Mitch Miller, arranger-conductor Jiggsy Carroll

Spot radio catapults airline sales

- ☛ Northeast wins identity in airline-heavy New York with spot radio barrage, has best winter in history
- ☛ 'Jet away from it all' jingle launches N. Y.-Miami jet service via 14 radio, 9 television stations in two cities

Joe Stone tried two weeks in advance to book a Christmas flight to Miami on Northeast airlines. Nothing doing.

It was partly the J. Walter Thompson v.p.'s own fault. If he and his colleagues at the agency hadn't conducted such an effective air media campaign for Northeast, reservations might've been available.

Northeast, long prominent in New England, is a relative newcomer to the New York market, where about 40 airlines vie for recognition. After a two-season novitiate on the N. Y.-

Miami run, Northeast made a massive bid for that traffic with the "bigger, faster" Intercontinental 707 jet—an astronomical investment that called for solid promotion.

"We had the seemingly insurmountable job of focusing New Yorkers' attention on Northeast amid a sky-full of competitors," says JWT account representative Bill Smith. "To get sufficient impact and frequency we needed the air media, especially radio."

Northeast took to the air in N. Y. and Miami 1 November, getting a

long headstart on its 17 December jet service inauguration. Results were immediate and sustained. "Three days after we were on the air, phone calls to Northeast were up 400%, and have been there ever since," Smith points out enthusiastically. "We've expanded our Miami service, as have our two rivals on this run, and still our flights are filled. This is by far our best winter."

Adds Stone, "The campaign has also produced important side benefits. Though we only advertised jet flights to Miami, we're selling out *prop plane* flights to Miami and other Florida points. Reaching beyond the guy to whom you specifically speak is a great bonus of the broadcast media."

For the November through January phase of its radio campaign, Northeast used eight stations in N. Y. and six in Miami. Average num-

of spots per week came to about 100 in each market. They were nearly all minutes, but 20's were employed where availabilities so dictated.

Crux of the spots was the "Let's Jet away from it all" jingle (see box). Based on the 1941 standard "Let's Get Away From It All," the jingle was given its Northeast lyrics by Joe Stone and JWT copywriter Bev Corvin and transcribed by Paris Productions.

"Our budget for the jingle had to be relatively low with only two markets involved, but we got maximum quality for the money through extensive pre-recording preparation," explains Stone. "When the time came, we were able to tell the artists and technicians just what we wanted, thus minimizing the recording time."

The "big sound" jingle is performed by four voices and a 14-piece band, with intermittent copy delivered by an announcer. JWT now is working on a new version of the "jet away" jingle with the help of arranger Mitch Miller (see picture).

The New York buy (WABC, WCBS, WMCA, WNEW, WOR, WPAT, WQXR and WRCA) was traffic time-oriented. Though aimed primarily at the men, it was expected to reach a sizeable number of women also in the traffic-time audience. Along with the heavy early morning and early evening schedules, there was some nighttime exposure—on better music stations—plus Saturday morning during "shopping time."

The Miami buy (WCKR, WGBS, WINZ, WQAM, WSKP and WVCG) was another story. With tourists as the target, it ran the time gamut.

There was early morning for fishermen, golfers and families rising early for a day's trip. There was 9:10:30 a.m. for more leisurely risers. Portable radios on the beach were fed an ample supply of Northeast spots throughout the day. Late afternoon was used to reach the tourists back in their rooms. Better music stations aired the message into the night.

This heavy reliance on radio in Miami continues into Phase Two of the campaign, to run February through April. In the New York market, however, spots are down to about 80 per week, to give newspapers a larger play. The theory is

that newspapers can be especially helpful in New York now that the air media have put over Northeast's name. In Miami, on the other hand, it's assumed the tourists aren't heavy readers of the local papers.

The tv push, which used the same script as for radio, occupied six New

York outlets and all three in Miami. It consisted of 35-40 spots per week in the former city, about 25 in the latter. The goal: as many adult impressions as possible. It ran seven days a week, with prime evening time 20-second spots and late night minute announcements.



SOARING sales on its new jet service between New York and Miami were the outcome of a massive air media campaign by Northeast Airlines utilizing "Jet Away" jingle

THIS E.T. FILLED AIR SEATS

ANNOUNCER: *Reserve your Northeast Jet to Miami now!*
(echo)

SINGERS: *Jet to Miami on Northeast
Jet there in no time at all
Yes, let's have a fun feast
Jet there on Northeast
Let's jet away from it all.*

ANNOUNCER: Enjoy a new kind of fun with Northeast—on the Boeing Intercontinental 707—newest, fastest jet to Miami! Food by Lindy's! Premiere Coach accommodations to \$54.55 plus surcharge and tax.

SINGERS: *Now, Northeast Airlines lets you jet
Down to Miami's sun.
A low fare gets you there by jet
Jet there and join the fun.*

*So let's jet above all the weather
Jet there we'll all have a ball!
Jet there on Northeast.*

ANNOUNCER: *Reserve now on Northeast!*

SINGERS: *Let's jet away from it all!*

ANNOUNCER: *Call a travel agent or Northeast Olympia 6-7200*

Copy above is used for both radio and tv in New York, and, with minor changes, in Miami. Tune is from "Let's Get Away From It All"

What factors did you consider in switching from

While Top 40 still dominates radio, some stations have swung to modified pop music format. Here, station men discuss audience factors affecting music policies

**Irwin S. Adams, general manager,
KGON, Portland, Ore.**

KGON was formerly a "formula" station in that we played the Top 100 tunes as listed by the published



*Room for a
"better music"
station in any
sizeable market*

charts. While this type of format is undoubtedly very successful in many areas, and for many stations, there is room for a "better music" station in any sizeable market.

Upon analyzing the radio formats in the Portland, Ore., market, one fact was blatantly obvious: not one station was serving the community with "better" music. This meant that an important and high-huying powdered segment of the population was disenfranchised: they had no way of getting the kind of music they preferred or even craved for.

In our case, a series of studies gave us a good indication of the type of programing needed and desired by important population segments in Portland. We decided to retain the time-news-temperature procedure, but adapt it in a form compatible with an *all-album* music policy, commonly known as "better music" programing. In order to minimize talk in a heavy commercial schedule, we make no announcements of selections; music is uninterrupted except for public service and commercial announcements.

It is our policy to run a somewhat brighter musical course in the morning than later in the day. During the night (KGON is a full-timer),

the same general character of music is played, except on weekday nights, from midnight to 2:00 p.m., listeners call in to discuss topics of interest on a heeper-phone hookup.

In Portland, Ore., as elsewhere in the country, KGON is not now the sole proponent of an "adult" music policy, but has followed this musical emphasis for many months because this format attracts and serves a large proportion of the area's population.

**Sherwood R. Gordon, president,
KSDO, San Diego, Cal.; general manager,
KBLZ, Phoenix, Ariz.**

In the firm belief that "The only thing that is really permanent is change itself," particularly in the field of entertainment, the Gordon Broadcasting Co. has always sought to be sensitive to public taste and moods.

Two years ago we became alarmed at the sameness of sound in most markets and the lack of qualitative information regarding our audiences.



*Audience com-
position, sales
effectiveness
factors*

This prompted us to start program experimentation on our fm facility in Phoenix coincidental with a special survey to learn something about our potential audience.

We learned many things from this study, significantly: desire on the part of an important segment of the public for a fine music format, and the particularly excellent composition of this audience. Excited by our evolving "shakedown sound," and armed with facts from our study, we leaped from formula to "concept" radio with hesitation. Two years and two stations later we consider ourselves the pioneer group in this programing concept.

Both KBUZ, Phoenix, and KSDO, San Diego, program shades of everything fine in music—from the classic pops to the classic classical. Our format has amazed even us in its effectiveness for advertisers. Our listeners are responsive and our advertisers are fast to recognize it. Incidentally, traditionally "print only" advertisers are attracted to the "fine music" format. These, then: public response, audience composition, sales effectiveness and advertiser acceptance were the deciding considerations for our change from formula to "concept."

Radio's future and its continued effectiveness depend on broadcasters who care about their programing, their audiences, their advertisers and their community responsibilities. It is our hope that they care enough so that the sameness of sound that marked the 1950's will be avoided.

Certainly there is room for many different kinds of radio. Each station in a market must develop its own distinctive personality. It's good for the listening public and it's good business. Being all things to all people is an impossible task, but being something special to a segment of the public is both sales effective and gratifying.

**Maury Farrell, general manager, WATV
Radio, Birmingham, Alabama**

There are several reasons as far as WATV Radio is concerned.

First, the so-called Top 40, in our opinion did *not* represent the Top 40 tunes *preferred* by the audience, only the top 40 as calculated by several services in distant parts of the country.

Second: The majority of the Top 40 tunes were in many cases suggestive in lyrics, and not what we considered good radio fare for a family audience.

Third: We felt the Top 40 tunes were appealing to a limited group.

WATV, effective 1 September 1959, inaugurated a format of "pleas-

Top 40?

ant" music. Big bands, top vocalists out of the "current fad corner." We set our sights to have the adult audience "set their dials on 900." It was WATV's contention that we wanted to appeal to the segment of the radio



Didn't feel Top 40 reflected tastes of audience

audience that had more than 25¢ to spend, and concentrate on the listeners who were potential big dollar spenders.

The entire theory behind the programming structure has been to bring back the radio we knew a few years ago . . . radio that entertained, informed, and amused, instead of loud, raucous, almost insulting forms of entertainment. The reaction in Birmingham has justified this move, as every day more and more sponsors and more and more listeners are openly applauding "The Most Pleasant Sound in Town."

Herb Colombeck, general manager of KMEO, Omaha, Nebraska

Making the change from Top 40 to "Good Music" is not something you can do on the spur of the moment nor on a whim. You first must examine the change objectively to see if



Time to offer music unduplicated in market

it makes good business sense. This, in turn, brings out the obvious question: "Will the listeners support such a move?"

With every other station in the
(Please turn to page 71)

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know
where
you're
going
with

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Sell 'em coming and going • Dominate Detroit, the "market on wheels" • Capture the home audience, too • Go BIG on the "Station on the Go" • Go Saturation on special low cost multi-spot plan • Call KATZ for details

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You'll get your full share of new business if you use the magazine that's pin-pointed to spot.

SPONSOR'S editorial climate is 100% in tune with the men and women who make the spot-buying decisions at all top national agencies.

Since 1958, every independent survey of agency/advertiser trade paper reading preferences PROVES THAT SPONSOR LEADS THE TV/RADIO FIELD!

We have just completed a factual and colorful presentation which tells how and why trade paper advertising can help you increase national spot dollars. May we show it to you?

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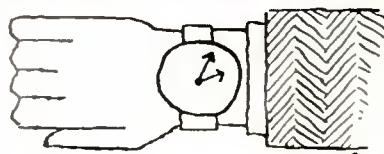
Signed

Norman Glenn
Editor and Publisher

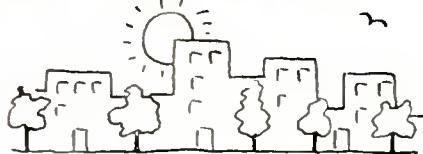
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Radio

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National and regional buys

in work now or recently completed

SPOT BUYS

RADIO BUYS

Hudson Pulp & Paper Corp., New York: Campaign on Hudson Tissues begins this month in a number of top markets. Schedules of minutes. 6 to 10 a.m., run for four weeks. Buyer: Betty Nasse. Agency: Grey Adv., New York.

Duffy-Mott Co., Inc., New York: Schedules start this month for 13 alternate weeks for Clapp's Baby Food. Live announcements are being used 7 to 12 a.m. to reach the young mother. Buyer: Steve Suren. Agency: SSCB, New York.

National Biscuit Co., New York: Three-week runs in various markets begin second week of this month for a new Nabisco sweet goods product. Schedules are for minutes, frequencies depending on market. Buyers: Larry Bershon and Ethel Melcher. Agency: McCann-Erickson, New York.

TV BUYS

General Mills, Inc., Minneapolis: About 20 markets get schedules this month for Betty Crocker mixes. Run is for three weeks using day and night minutes and 20's, about 10 per week per market. Buyer: Mickey McMichael. Agency: BBDO, New York.

Muriel Cigars, Div. of Consolidated Cigar Corp., New York: Place-
ments of 20's in about 20 markets for Muriels begin this month, with a six to eight per week per market frequency. Schedules are for six to eight weeks, depending on market. Buyer: Bob Kutsche. Agency: Lennen & Newell, New York.

Schick Inc., Lancaster, Pa.: Campaign on its electric shavers kicks off this month for an undetermined period. Minutes are being sched-
uled in about 20 markets, frequencies varying. Buyer: Sam Haver. Agency: Benton & Bowles, New York.

Beech-Nut Life Savers, Inc., Food Div., Canajoharie, N. Y.: New schedules in about 15 northeastern markets for its coffee begins sec-
ond week in February. Night minutes, chainbreaks and I.D.'s, and some day, are being set for 13 weeks, ranging from six to 18 per week per market. Doug Humm buys at Charles W. Hoyt Co., New York. Other activity has been on its baby foods, through Young & Rubicam, New York, with renewals and some adding in about 10 markets to support its network advertising. Marie Fitzpatrick is the buyer.

Tea Council of the U.S.A., Inc., New York: Going back into its original 18 tv spot markets which it had cancelled in December. This time, 20's are being used instead of I.D.'s, on the thinking that 20's will give the message better impact. Agency: Leo Burnett Co., Chicago.

RADIO-TV BUYS

Monarch Wine Co., Inc., New York: Manischewitz schedules in both radio and tv start 15 February for eight weeks. In tv, minutes 20's and I.D.'s are being bought: in radio, minutes, 7 a.m. to 7 p.m. Frequencies vary from market to market. Buyers: Gale Sessions and Harry Bargamian. Agency: Lawrence C. Gumbinner A.A., New York.

NSI because:



MORE ADEQUATE station audience facts . . . needed by buyers and sellers of radio and tv time . . . and pioneered by Nielsen Station Index:

- Station Totals as well as Central-Area ratings
- Listeners per home in terms of men, women, teens and children
- Season-to-season measurements of each market from two to 12 times a year
- Cumulative audience and frequency
- Compatibility between local and National Nielsens

MORE ACCURATE station audience facts . . . needed by buyers and sellers of radio and tv time . . . and again pioneered by Nielsen Station Index:

- High-quality sampling
- Nielsen-designed meter-based techniques
- Checks and controls at every step of data processing and report production
- Putting "product quality" first

UNEQUALED EXPERIENCE AND FACILITIES. The men responsible for NSI service are seasoned radio and tv executives with years of experience in agencies, networks, stations and with advertisers. These men are supported by the unequalled technical and human resources of the A. C. Nielsen Company. The result is NSI . . . a local audience research service of unique value to subscribers.

Write for the whole story. Ask for the NSI Kit. You will receive sample NSI Reports for radio and tv, a map detailing NSI coverage, and other helpful local audience information. You will then see why leading agencies, advertisers, and stations consider NSI a "must" for efficient time buying and selling.



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It's a
habit...



watching KMJ-TV in FRESNO (California)

FIRST TV STATION IN FRESNO

The November, 1959, Fresno ARB survey again proves KMJ-TV is the most popular station in Fresno.

KMJ-TV was a dominant FIRST in the daytime hours with 125 quarter hour WINS Mondays through Saturdays . . . about as many as the total of the other two Fresno stations combined (Station A 94 . . . Station B 32).

KMJ-TV has by far the highest percentage of women viewers in the daytime hours.

KMJ-TV was FIRST in Share of Audience seven nights a week. WAGON TRAIN was Fresno's most popular show.

KMJ-TV was FIRST in Share of Audience from 9 AM to midnight Sunday through Saturday for the four weeks surveyed.

KMJ-TV . . .
First TV station
the Billion-Doll
Valley
of the Bees



THE KATZ AGENCY, NATIONAL REPRESENTATIVE

WASHINGTON WEEK

6 FEBRUARY 1960

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The big voices of the broadcasting industry spoke out for a limited FCC review of programming as the Commission's hearings on that subject came to a close.

Westinghouse, NAB, NBC and ABC led a modest industry retreat toward a prepared position. Frank Stanton, for CBS, at some stages of his testimony and cross-examination appeared to adopt part of their position, and at other stages revert to the old industry position to the effect that the FCC has no right intervening at all in programming.

FCC chairman John C. Doerfer expressed the hope that no further public hearings would be necessary and that the Commission could get a definite answer to Congress by mid-March. Meetings were scheduled to begin this week, aimed at finding where the commissioners agree and where they disagree.

The ghost at the meetings of the commissioners was almost certain to be "payola" revelations before the Harris House Commerce Legislative Oversight subcommittee.

The programming hearings appeared to cast some doubt on the need or advisability of FCC extension of its regulation to new fields. The Harris hearings might put further strong pressure on the commissioners.

Harris predicted at least a week of hearings. Rumors out of the subcommittee were hinting at "big stuff," however, and this in turn might lead to extended proceedings. It has been the practice of this group to weave a web around the accused, and to lead up slowly to a highlighted "confession." And thereafter to lead onward and upward to bigger and more newsworthy names.

It appears that this same procedure will again be followed, and much steam could conceivably be generated for FCC "action."

The FCC was also to be forced to look over its shoulder at 19 February: that is the date when Sen. Magnuson's Senate Commerce Committee is to ask the FCC, FTC and industry leaders what has been done to clean up the mess.

It is presumed that the critical probing will extend to FCC activity as to programming. But note this:

Aside from the Congressional pressures, the FCC's own hearings had seemed to alter the balance toward less stringent programming controls than had been anticipated earlier. It had appeared that Commissioner Hyde could count a 5-2 vote in favor of his plan to hold stations to their programming promises. At the end of the hearings, the count looked more like 4-3 and it even appeared possible that the verdict might slip away from him by a single vote.

With the exception of CBS, the testimony by industry leaders held that the FCC does have the right to look at over-all programming promises vs. performances. This was qualified to the extent that the Commission should not require promises in percentages of broadcast time to be devoted to different types of programs.

It was felt that those who favor strong, or even stronger, FCC regulation of programming had failed to make out a very good case. For instance, many went too far in their recommendations and few agreed on any one point. Whether or not this was true, it is certainly true that certain commissioners were swayed toward the side of lesser regulation.

FILM-SCOPE

6 FEBRUARY 1960
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Syndicators this week saw their opportunity for public service programming broadened by Frank Stanton's announcement that CBS TV would in the fall turn back a Friday night half-hour a month for locally scheduled informational-educational programs.

Even before Stanton made his statement UA, among others, was exploring the idea of producing one or more series of a public enlightenment nature.

And even preceding this was **Screen Gems' marketing of its Medicine 1960** (which already fully sponsored on KRON-TV, San Francisco, can boast of a 20.4 ARB).

Also making strides in public affairs distribution are **Westinghouse**, with such series as the Civil War, Reading Out Loud, Youth Wants to Know and American Forum of the Air, and **NTA** with Mike Wallace (interviews), Open End (forum) and Bishop Sheen.

(See Film Wrap-Up, page 64, for more syndicated public service sources.)

Sweeping organizational changes are expected to drastically alter the structure of several major syndicators in the immediate future.

Here are the leading developments reportedly in the offing:

- The UA-Ziv purchase will be made final this week.
- Major personnel changes are likely at ITC.
- CNP will undergo a rehauling as it moves closer to parent NBC.

Incidentally, **Official Films** has already undergone a series of definite changes: **Seymour Reed** became the new president, Louis C. Lerner obtained a controlling investment interest and Leonard I. Schreiber became v.p. and legal counsel.

Foods, drugs, and household goods are still the biggest users of participations in syndication strips during daytime.

According to an ABC Films study of **People's Choice** in 15 markets, participation users rank by type as follows: food products, 47%; drugs and toiletries, 21%; household goods, 16%, and apparel, 6%.

Here are Nielsen five-day averages for **People's Choice** strips in ten markets as reported in November or December, 1959:

MARKET	STATION & TIME	RATING
New York	WCBS-TV, 9 a.m.	4.7
Columbia, S. C.	WIS-TV, 9:30 a.m.	10.9
St. Louis	KMOX-TV, 12 noon	8.2
Atlanta	WSB-TV, 2:30 p.m.	8.9
Sacramento	KXTV, 3 p.m.	5.4
Kansas City	WDAF-TV, 4 p.m.	8.9
Minneapolis	KSTP-TV, 4 p.m.	10.9
New Orleans	WDSU-TV, 4 p.m.	12.1
Green Bay	WBAY-TV, 4:30 p.m.	9.9
San Antonio	KENS-TV, 4:30 p.m.	9.1

National tobacco and automotive coin is mushrooming in syndication in regional bns such as those of **Studebaker** and **Brown & Williamson** in Ziv's Tombstone Territory.

Studebaker (D'Arcy) took eight markets in New England and Pennsylvania while **Brown & Williamson** took nine cities (Ted Bates and Keyes, Madden and Jones); also, B & W is going into five **This Man Dawson** markets.

If there's a new angle to be found in making money out of tv films, undoubt-
edly MCA will be the one to find it.

MCA's latest is a music coordinating department under Revue Productions to be headed
by Harry Garfield.

Its three-way use of music will be for dramatic and entertainment values in MCA-
Revue shows, and for income in licensed records, plus exploitation in disc jockey
exposure.

COMMERCIALS

**Split commercials can be effective where the products they present are related
in nature and are marketed under the same trade name.**

(A series of Schwerin studies on this subject previously showed that results are poorer
when the brands and products are dissimilar.)

Here are several rules of thumb to follow on the "split" type of commercial, based on
Schwerin's testing experience:

- Let major products lead off and run interference for lesser known ones.
- Proportion time according to the importance of the products, such as 40-20 or 35-25 in
a minute commercial. But when both products are equally important, give them equal
time.
- Do something different in each of the two segments, whether in tone, pacing, or
technique, and when combining mood and straight sell, start off with mood.

**Elliot, Unger & Elliot demonstrated the time-saving aspects of tape commer-
cials production by completing 35 Purex spots within eight days.**

The commercials are intended for use on NBC TV specials; agencies are Foote, Cone and
Belding in Los Angeles and Edward Weiss in Chicago.

**Commercials directors and producers with specialized experience in specific
products and services will be available on a free-lance basis through a new firm in
New York, Tv Commercials Services.**

The idea behind this production talent pool is to make commercials know-how more
widely accessible, and so that even occasional commercials makers can tap a stable of
specialists.

**Videotape Productions has been trying to get across the idea that tape commer-
cials have their own technique which is quite different from either live or film tv.**

They've coined a new word and are registering it as a patent: **Tapeography**, meaning
tape production techniques.

**Products with international distribution require idiomatic adaptation of com-
mercials when they are telecast in other countries.**

Round Hill International Productions, a new firm headed by John Gres, will offer these
commercials and programs language services and will also deal with production services
abroad.

RADIO RESULTS

HOME PRODUCTS

SPONSOR: Culligan Water Conditioning Co. AGENCY: Direct

Capsule case history: Radio has proven it can sell for any product, and for the Culligan Water Conditioning Co. of Chinchille, Pa., radio has really paid off. The water conditioning company is currently running a spot announcement campaign on WGBI, Scranton-Wilkes Barre, Pa., to promote the Culligan automatic water softener. In view of the fact that the product has a limited market, since it is only useful to residents of hard water areas, Culligan was skeptical as to radio's effectiveness. Shortly after the schedule got underway, Ed Smallcombe, owner of Culligan Water Softener Co., told WGBI, "I have sold a large number of water conditioning units and am convinced of WGBI's pulling power. I did not anticipate such results, but now intend to stay with my radio campaign." As a direct result of the campaign he has renewed his present schedule on WGBI and is now a regular radio user. "Radio today can effectively market a great range of products."

WGBI, Scranton-Wilkes Barre

Announcements

FARM MACHINERY

SPONSOR: Whitesel Bros., Inc.

AGENCY: Direct

Capsule case history: Whitesel Brothers, Inc., of Harrisonburg, Va., one of the Shenandoah Valley's largest farm machinery suppliers, has been sponsoring *Trading Post* with Wip Robinson on WSVA, Harrisonburg, for the past three years. At approximately the same time Whitesel began its radio campaign it opened a branch outlet in Staunton, one of the three major cities which comprise the market area. "Wip Robinson deserves a lot of credit for making this new branch a success," said J. Wilson Lee, secretary and treasurer of Whitesel. "Often strangers come to our stores and request to see equipment Wip advertises, and in most cases a sale is easily made." In one year Whitesel sold 191 hay elevators. As proof of the continuing response to Robinson's *Trading Post* a listener from nearby Charlottesville heard Robinson mention used balers for sale on the company's program and without even examining the equipment, placed an order. Whitesel Bros. has been sold on WSVA radio.

WSVA, Harrisonburg, Va.

Program

DISCOUNT CENTERS

SPONSOR: Davega

AGENCY: Weiss & Geller, Inc.

Capsule case history: Davega, an old line appliance retail chain whose operations for the past few years have been rather static, was recently purchased by new management. Merchandising was revamped somewhat to transform the stores into general discount centers. Radio was added with WMC carrying the major effort, using 37 five-minute newscasts weekly on the station, along with two other major New York stations. Sales within a matter of weeks jumped many times over the previous period last year, and officials attribute this increase primarily to radio. The chain's most recent event was its annual salesathon, when d.j.'s Herb Oscar Anderson and Bob Callahan made personal appearances to give out records and sign autographs. Fans jammed the aisle and cash receipts for a single day hit one of the store's all-time highs, in spite of almost continuous rain throughout the day. The original 13-week test campaign has been renewed, and Davega is planning continued use of the static.

WMCA, New York

Newsca

BAKERIES

SPONSOR: Charles Haas & Sons Bakery

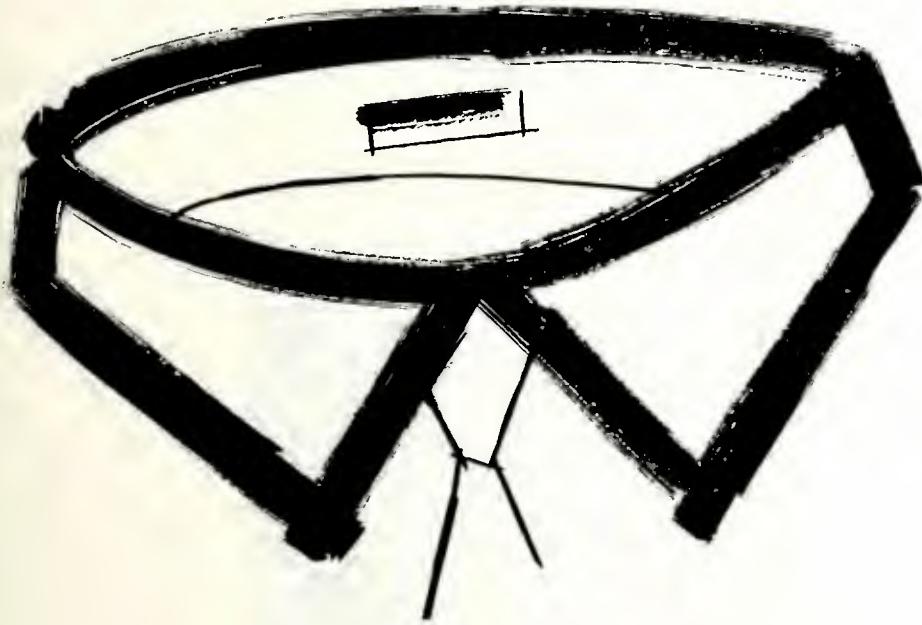
AGENCY: Direct

Capsule case history: "There is more money to be made if you use radio," Charles Haas, owner of Charles Haas & Sons Bakery, hotel and restaurant supplier, discovered when he purchased a spot campaign on WEBR, Buffalo, some three years ago. Haas wrote his first letter congratulating WEBR on the excellent job it had done for the bakery almost a year after his spot schedule got underway. In that period Haas reported gross sales had increased approximately 10% and he was highly pleased. However, he was skeptical as to how long the situation would last. Haas continued his schedule and in his next letter wrote, "Not only has our success continued, but it has gained momentum. A check of our books for the past two years discloses current month sales to be almost double those of comparable months in the period preceding our entry into radio. Radio has done an outstanding job, and we plan to continue using it. We know now that the medium can sell a special audience."

WEBR, Buffalo

Announcem

Audience Profile #4



The heads of 231,052
WWDC homes—52.8% of
our audience—are in the
professions or in business.
Far more "white collars"
than the total sample
Washington, D. C. average.*

*PULSE Audience Image Study—July, 1959



WWDC

Radio

... the station that keeps people in mind

WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR

NEWS & IDEA WRAP-UP

CONSTITUTIONAL CUTOUT. During recent visit to Phoenix, former President Harry S. Truman took time out from his morning walk to tape radio/tv interviews at KPHO, KPHO-TV. Here he's greeted by station mgr. Howard Stalnaker (l), tv broadcast svr. Chuck Glance



'READING OUT LOUD,' new Westinghouse Bdcstg. tv series, will star names like Garry Moore (second from left) reading favorite works to children. With him (l-r): exec. prod. Chet Collier, prod.-dir. Lewis Freedman, assoc.-prod. and creator of series, Michael Santangelo



The FTC's Earl Kintner speaking before an ANA special meeting this week, rapped Ted Bates' position that the advertising industry could not logically regulate itself but must look for such guidance to the FTC.

Contended Kintner, in part:

- Self-regulation can work and it is something that the whole advertising industry owes the public.

- If advertising depends on the FTC to do the whole regulating job the police state would not be far away.

- The advertiser has an obligation to "guide the genius of the ad agencies to create advertising that does not falsely disparage the competitors of their clients or mislead buyers."

NBC's Robert Kintner also spoke and the high points of his remarks included these:

- Broadcasters have an obligation to review and evaluate claims, good

TEENS VIE FOR OLDEST! Recent New Orleans elections prompted WWL-TV to offer prizes on its *Saturday Hop* teen-age show for oldest political posters. Shown here: just a sample of 11,000 posters sent in by viewers



BURRO-ING PENNIES for its annual "Penny Pitch Fund," WOWO, Ft. Wayne, sent pub. service dir. Jim Luck (l) and auditor Jack Smith (c) to bank teller Paul Lauer. Listener contributions: \$11,221 in pennies



taste and suitability of commercial messages.

• The industry shouldn't push the panic button in its desire to remove criticism.

• Broadcasters have a definite obligation to inform the country through comprehensive news and public affairs coverage.

(For commentary on meeting see SPONSOR-SCOPE, page 20.)

Colgate answered the FTC's false advertising charge last week by declaring that its claims for Colgate Dental Cream with Gardol were not deceptive, while competitors' claims for their dentifrices are.

(The FTC's complaint alleged that the "protective shield" used in Colgate's tv commercials does not give users "complete protection against tooth decay.)

Replied Colgate: none of its advertising, "when viewed in its entirety," makes the alleged representations "directly or by implication."

Colgate added that the tv commercials in question were submitted to the FTC in October, 1958. "From then to November 1959 the Commission made no objection to the use of the illustrative protective shield."

Campaigns:

• The **Jacob Ruppert Brewery Co.** will launch a \$4 million campaign this week aimed to shift consumer emphasis to "Ruppert" over "knickerbocker." The new theme, "Thirst for Living," will be heralded primarily in tv via *Sea Hunt*, on WCBS-TV, New York, and other local programs the brewery firm is planning to purchase. Radio will also be used heavily, particularly during the summer months. Agency: Norman, Craig & Kummel.

• **Ideal Toy Corp.** has started 1960 with a concentrated tv spot schedule, to run four times daily in New York, Chicago, Los Angeles and Philadelphia on top children's programs. Plans are to include other cities in the schedule shortly.

• **Taylor Provision Co.**, for its Taylor Pork Roll, kicks off a saturation radio/tv spot campaign this week with more than 250 spots weekly in New York, Philadelphia, Baltimore and Washington. Agency: S. E. Zubrow Co., Philadelphia.

• **The Clorox Co.** this month will introduce nationally its new no-drip bottle—the first in the household bleach field. Initial announcements will be made in Clorox' day and night tv spots. Agency: Honig-Cooper & Harrington, San Francisco.

• **National Home Study School**, a New York correspondence course, will be promoted via spot schedules on WMGM, WADO, and WINS, in New York; WCFL, Chicago; WFIL-TV, Philadelphia; WCOP, Boston; and KLIF, Dallas. Agency: William Warren, Jackson & Delaney.

• **Lawry's Foods, Inc.**, has included network tv in its expanded national advertising program. The Los Angeles specialty food manufacturer has purchased a weekly participation on *On The Go*, a daytime feature on

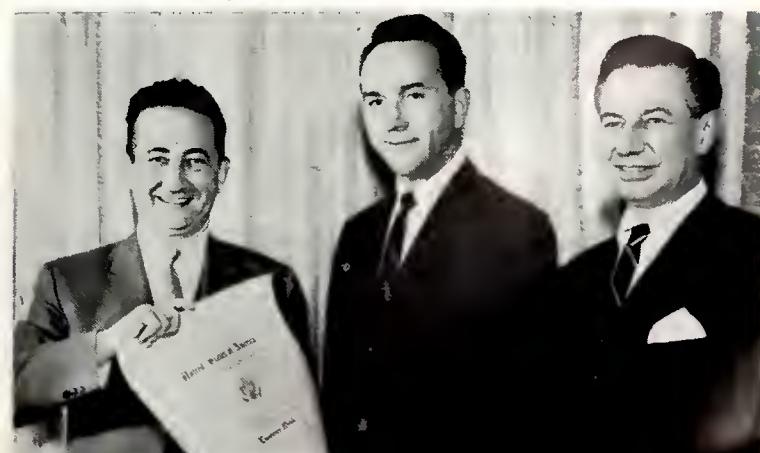


VIEWERS get their wish and WNTA-TV's (N.Y.) *Play of the Week* goes on. Completing final details of Standard Oil Co. (N.J.) purchase (l-r): NTA bd. chm. and pres., WNTA-TV Ely A. Landau; Jerry Standard pres. M. J. Rathbone; David Ogilvy, pres. OBM, oil agency



MORE LARNIN' ahead for WCET (Cincinnati) viewers. Taft Bdctg. Co.'s pres. Hulbert Taft, Jr. (r) donates over \$50,000 worth of WKRC-TV tv equipment to station's gen. mgr. Ubero T. Neely for educational program expansion

HONORED BY FCC. Lawrence Webb (c), managing director Station Representatives Assn. and recently appointed to FCC National Defense Executive Reserve Unit, accepts citation from Commissioner Robert E. Lee (l). Looking on: SRA president H. P. Peters



the full 136 station CBS TV lineup. Agency: Doyle Dane Bernbach.

• **Lincoln Foods**, Lawrence, Mass., is building a spring campaign for its Fruit Juice drink half-gallon decanters around saturation radio and tv spots in the Middle Atlantic states. Agency: S. E. Zubrow Co., Philadelphia.

Merchandising: To increase the sale of soup during the Lenten Season, **Campbell Soup Co.** is offering a "Donna Reed Flower Garden" for one label from each of five different meatless soups. Special commercials supporting the promotion will appear on *Lassie* (CBS TV) and *Donna Reed Show* (ABC TV).

Additions: Schick is introducing three new products to its line of electric shaving products. They are: a three-way adjustable replacement shaving head; a formula shaving powder, Pre-Shave Powder Stick; and an electric shaving head cleaner and lubricant.

Strictly personnel: Richard Solon, to advertising manager of Mars, Inc. . . . Edmund Jackson, to brand advertising manager for Shulton, Inc., to handle advertising for Desert Dri, 3-Way Curl Spray, Technique Color-Tone, and another new product.

AGENCIES

There's a marked trend among leading Chicago agencies toward putting lots of tv muscle into the media managerial spots.

The call's for well-rounded media people, with emphasis on broadcasting backgrounds.

Retooling and adding of weight in the media setups appears to have been activated by this: a growing belief that major account shifts will be determined to a great extent by an agency's strength in tv.

To cite some cases in point:

• **Jane Daly**'s appointment as v.p. and assistant to the president at Wade, with tv projects her special area, plus the importation of a broadcast business manager.

• **K&E** is looking around for media heavyweights whose air media decisions will stand up under the closest scrutiny by clients.

• **FC&B** and **Y&R** are leaning toward all-media specialists at the buyer level, who are as conversant with tv as with other media, so that at planning sessions it won't be necessary to call on people whose knowledge is limited to a single medium.

Needham, Louis & Brorby, Chicago, reports billings in 1959 hit the highest peak in the agency's 35-year-old history.

The figures: total billings last year were \$38,430,044 — an increase of \$615,277 over 1958. Net profit amounted to \$248,538, a 22% gain over the previous year.

Agency appointments: Hazel Bishop, Inc., billing \$2 million, from Raymond Spector Co., to **Donahue & Coe** . . . The Jackson Brewing Co., New Orleans, for its Jax Beer, to **Doherty, Clifford, Steers & Shenfield** . . . Chemical Bank New York Trust Co., for the development of an institutional advertising program, to **Benton & Bowles** . . . Taylor Provision Co., Trenton, N. J., manufacturers of Taylor Pork Roll, to **S. E. Zubrow Co.**, Philadelphia . . . Cushman & Denison Manufacturing Co., to **Fuller & Smith & Ross** . . . White Frost Chemicals, Greenwich, Conn., to **Doremus & Co.** . . . Music Corp. of America, billing \$300,000, from Gardner, to **Sudler & Hennessey** . . . Dawson's Brewery, Inc., New Bedford, Mass., to **Hoag & Provandie**, Boston . . . Reddi-Wip, billing \$1 million, to **Kenyon & Eckhardt**.

Name change: Stromberger, LaVene, McKenzie, Los Angeles, now known as **Fuller & Smith & Ross**.

Thisa 'n' data: **Norman, Craig & Kummel** has formed a new International Service Division, headed by executive v.p. and treasurer B. David Kaplan, to handle its rapidly expanding international advertising operation . . . Kudos: **Russell Eller**, advertising manager for Sunkist Growers, named "Advertising Citizen for 1959" by the Western States Advertising Agencies Association . . . **Fuller & Smith & Ross**, Cleveland, presented with a plaque for its public service aid in apprising voters of judicial candidates, from the Cleve-

land Bar Association . . . **Gene Seehafer**, of NL&B, Chicago, and **Jack Laemmar**, of JWT, Chicago, are hosting tours of Chicago agencies for advertising seniors at Michigan State University.

Admen on the move: **David Crane**, elected a senior v.p. of Ogilvy, Benson & Mather . . . **Samuel Vitt**, and **Jack Carver**, to v.p.'s of DCSS . . . **Allen Patterson**, to v.p. of Ted Bates & Co. . . . **William Pullman**, **William Ries**, and **Joyce Turovlin**, to v.p.'s of John W. Shaw Advertising, Chicago . . . **Charles McCann**, to v.p. of MacFarland, Aveyard & Co., Chicago . . . **Albert Morrison**, to J. M. Mathes as associate director of radio and tv . . . **Joel Davis**, to media manager of the New York office of Ketchum, MacLeod & Grove . . . **Dr. J. Robert Miller**, to director of research and media at Aubrey, Finlay, Marley & Hodgson, Chicago.

FILM

A premonition of tape as an international program exchange medium for news and sports for television is Ampex's special studio to cover the Olympic Games this month.

Reporters from 35 countries will contribute tape commentary, to be delivered by jet airlines and via international lines and cables.

Although this year's activity at Squaw Valley will be limited to radio service, some observers see it as a model of organization for future world tv servicing.

Public affairs: New sources for public affairs programs for station use are **NET** (National Educational Television), Don Sandberg, 2320 Washtenaw Avenue, Ann Arbor, Mich.; see also television departments of state universities and state education departments. Station production units can also obtain assistance and cooperation from local branches of the Foreign Policy Association, the Junior League, and the Association for Adult Education.

Sales: World-Wide Television Sales reports *National Football League Pre-*

brand spankin' new studios . . .

WING in DAYTON

New studios, new furniture, new equipment for the always new sound of WING. Tangible proof of our faith in Dayton, in radio, and in the 1960's. Collins ATC equipment for superior sound and production of your advertising message. One thing isn't new, though, and that's our dominant position in the Dayton radio market. Get the facts TODAY from your East/Man or General Manager Dale Moudy.



stations
WCOL, Columbus
WIZE, Springfield, Ohio
WEZE, Boston and
WKLO, Louisville
are also
AIR TRAILS
stations

robert e. eastman & co., inc.



national representative

Don't bury your head BUY NEGRO RADIO

An Ostrich with a buried head misses many things that are most obvious. If you haven't discovered Rounsville Radio's six Negro Markets you are overlooking an 824 million dollar consumer group. That's what Negroes in the Rounsville Radio area have ready to spend AFTER taxes! 80% of their money is spent on consumer items alone. Incomes are up 192% since World War II! To make sure you're getting your share of nearly one billion dollars, use Rounsville Radio! All six Rounsville Radio stations are Number-One Rated by BOTH Pulse and Hooper. Call Rounsville Radio in Atlanta, John E. Pearson, or Dora-Clayton in the Southeast today!



Personal Letter

An Advertiser's dream is a captive audience pre-conditioned to buy his product. The nearest thing to this is Rounsville Radio—100% programmed to the Negro audience. Negro performers tell your sales story to their Negro listeners, and believe me, they buy! A proper part of your budget must go to Rounsville Radio or you miss this market! We are one of the oldest and largest broadcasters in Negro Radio.

HAROLD F. WALKER
V.P. & Nat'l Sales Mgr.

FIRST U. S. NEGRO-PROGRAMMED CHAIN FIRST IN RATING IN SIX BIG MARKETS

WCIN 1,000 Watts (5,000 Watts soon)—Cincinnati's only all Negro-Programmed Station!

WLOU 5,000 Watts — Louisville's only all Negro-Programmed Station!

WMBM 5,000 Watts—Miami-Miami Beach's only full time Negro-Programmed Station!

WVOL 5,000 Watts — Nashville's only all Negro-Programmed Station!

WYLD 1,000 Watts—New Orleans' only full time Negro-Programmed Station!

WTMP 5,000 Watts—Tampa-St. Petersburg's only all Negro-Programmed Station!

BUY ONE OR ALL WITH GROUP DISCOUNTS!



ROUNSVILLE RADIO STATIONS

PEACHTREE AT MATHIESON, ATLANTA 5, GEORGIA

ROBERT W. ROUNSVILLE HAROLD F. WALKER
Owner-President V.P. & Nat'l Sales Mgr.
JOHN E. PEARSON CO. DORA-CLAYTON
Nat'l Rep. Southeastern Rep.

sents, produced by Peter De Met, is sold in 50 markets with latest sales to following stations: WMAR-TV, Baltimore; KOOL-TV, Phoenix; KOA-TV, Denver; WSUN-TV, Tampa; WWL-TV, New Orleans; WBZ-TV, Boston; WTVN, Columbus; WJAR-TV, Providence; KVII-TV, Amarillo; KSYD-TV, Wichita Falls; KXLY-TV, Spokane; KVOS-TV, Billingham, and WEHT, Evansville.

sorship of the Educational Film Library Association . . . Ziv has opened dubbing studios in Brazil.

Strictly personnel: ABC Films named **Irving Paley** advertising and promotion director.

NETWORKS

Tv viewers spent 595 million home hours on network specials alone during the last three months of 1959, according to Nielsen.

Based on the factor of 44.5 million total U.S. tv homes, this works out to an average home tune-in to the specials of **13 hours and 26 minutes**.

Involved in the average were 61 specials.

On the thesis that tv can play a potent part in the sale of Detroit's compact cars, NBC has issued another research analysis of the media's effectiveness in automotive sales.

This one is called *Road Signs to Sales* and is chockful of data showing not only that tv's prime Detroit but that tv has the biggest influence among shoppers, buyers and dealers of cars.

Made available by the network at the same time is another booklet, *Auto Motives*, tracing this influence over the past four years.

Network tv gross time billings for November, '59, according to *TvB*, increased 11.8% over the like '58 month—\$58,138,086 compared with \$52,008,793.

During this month, ABC TV showed a 25.1% increase over the same period a year ago; CBS TV, a 7.3% increase; and NBC TV, a 9.8% increase.

For the 11 month period, January through December, billings for the three networks were up 10.9% — \$568,274,278, compare with \$512,651,580 during the 11 month period of 1958.

NBC this week issued a directive stating that all recorded programs—whether pre-recorded in whole or in part—must be so identified.

Trade notes: Over 500 films will appear in the **American Film Festival** slated for April under the spon-

The directive also codified the policies and operating standards of the network's news department.

Mutual Broadcasting president Robert Hurleigh, stated last week that Suburbanites actually control today's broadcasting.

Speaking before the Adcraft Club meeting in New York, Hurleigh called these suburbanites the "sternest judges of all." They are people most keenly interested in local affairs, he added, and, because they are family builders, buy the bulk of the nation's retail goods.

"The so-called big-city approach to marketing is a thing of the past," he noted.

Network tv sales: Hazel Bishop (Donahue & Coe) returns to night-time tv with *Be Our Guest*, on CBS TV, and *Masquerade Party*, on NBC TV . . . Beech-Nut Life Savers (Y&R) has renewed the *Dick Clark Show*, on ABC TV Saturdays, 7:30-8 p.m. . . . John H. Breck (Reach, McClinton), to participate in *Overland Trail*, on NBC TV Sundays, 7-8 p.m.

UPPER STRATA STRATEGY!

Friend of ours who always attends the sessions in the lecture halls, starts on the Fourth Floor with Production Items . . . and works his way down to Components on the First Floor. Says his feet tell him it's easier to come down than to go up! And he never misses a trick this way. Sounds like good engineering logic. Why don't you join him this year . . . and see if it doesn't work for you!

Will Copp

Show Manager

. . . Allstate (Burnett) for alternate weeks of *Person to Person*, CBS TV.

On the specials front: Elgin National Watch Co. (JWT), to sponsor a Jack Paar special on NBC TV Tuesday, 26 April, 10-11 p.m. . . . American Machine & Foundry (C&W), to sponsor *Tomorrow*, a new M.I.T. series of prime-time specials showing developments in science and technology, on CBS TV.

New network affiliations: KFB1, Wichita, Kans., to NBC Radio . . . WYZE, Atlanta, to CBS Radio . . . WGUN, Atlanta; KPOL, Los Angeles; KGLC, Miami; WMLT, Dublin, Ga.; and KLOU, Lake Charles, La., to Mutual Broadcasting System.

Predicted sales manager Leonard Corwin: this year's newly-created programs should boost program revenue up to "an impressive 50% of total WCRB income in 1960."

Ideas at work:

• **What's in a glove compartment:** Most unusual things, discovered Bill Edwardsen, of WGY, Schenectady. He offered flashlights to the 30 listeners sending in the unusual items they found in their car glove compartment. The reason: to promote highway safety by encouraging drivers to keep a flashlight in their autos. Among the items he received from various glove compartments: dental plates, fur-covered bottle opener, dead baby horseshoe crabs, wisdom tooth, snake bite kit, and pheasant tail feathers.

• **Helping to fill the treasury:** Last week, for three days, WWSR, St. Albans, Vt., turned over all announcing duties to the Junior Chamber of Commerce. The idea: JayCee salesmen sold radio time, with 50% of their contracts going to enrich the treasury group.

RADIO STATIONS

WCRB, Boston, full-time good music station, reports that during '59, 42% of its total net revenue came from program sponsorship, with the remaining 58% attributed to spot announcements.

ON DISPLAY FOR YOU

NEW IDEAS
in RADIO-ELECTRONICS

· · · 1960!



Year after year, the IRE NATIONAL CONVENTION AND RADIO ENGINEERING SHOW gets bigger! That's because you and your gigantic radio-electronics industry are surging ahead with NEW IDEAS and remarkable speed to make the Space Age the most exciting time in which to live. That's why it takes all 4 floors of New York's great Coliseum to show what your industry is doing. Takes 950 exhibitors . . . takes over 200 papers . . . takes over 60,000 of your co-workers to view the impressive sight.

If you're not at the IRE CONVENTION AND SHOW this year you'll miss a once-a-year opportunity unequalled in your industry to see progress in action. Plan to be at the Coliseum to see . . . to hear about . . . the NEW IDEAS IN RADIO-ELECTRONICS, 1960!

The IRE NATIONAL CONVENTION
Waldorf-Astoria Hotel

and The RADIO ENGINEERING SHOW
Coliseum, New York City

MARCH 21, 22, 23, 24

The Institute of Radio Engineers
1 East 79th St., New York 21, N. Y.

IRE
INSTITUTE OF
RADIO ENGINEERS

Lending a hand: Last week, after the home and possessions of a Denver family were completely wiped out by fire, seven d.j.'s of **KTLN** swung into action with a 24-hour campaign to collect clothing, furniture and appliances for the family. Result: Two moving vans filled with all they needed, including everything from a rag doll to a gas stove.

Radio moves in fast: After *The Cleveland News* suddenly folded last weekend, **KYW** immediately issued an "Obituary" brochure soliciting the newspaper's advertisers and stating that one reason for the paper's demise was the competition from radio.

New fm'er: **WPTH-FM**, Ft. Wayne, will sign-on this week as the area's only commercial fm radio facility.

Radio station acquisitions: **WORL**, Boston, to Richard D. Buckley and John B. Jaeger, for \$300,000 . . . **KENT**, Shreveport, La., to Edwin Charles, former general manager of **KCKN**, Kansas City, Gervase Stafford and Arthur Rykken, for \$138,000, brokered by Blackburn & Co. . . . **KNDY**, Marysville, Kans., to W. N. Schnepf, manager of **KAKE**, Wichita, for \$45,000, brokered by Blackburn & Co.

The 1959 Thomas Edison media awards, presented at a dinner last week, included:

WBZ, Boston, as "the radio station that best served youth."

KQED, San Francisco, as "the most outstanding educational tv station."

KDKA-TV, Pittsburgh, as "the tv station that best served youth."

Thisa 'n' data: **WRCA**, New York, has written orders for \$1 million in net revenue during a seven-week period, setting a new **all-time record high** for combined local and national spot sales for any previous comparable period in the station's history . . . **KHQ**, Spokane, is handing out to the trade membership cards to the 'Sidewalk Superintendents' Club' for all those interested in watching construction on station's new building and tower . . . The **Intermountain Network** has completed negotiations for the exclusive national broadcast rights on all Air Force Academy football games . . . Some 600 people in

the trade attended the recent formal open house-cocktail party thrown by **KISN**, Portland, Ore.

Anniversary notes: The **Keystone Broadcasting System** celebrates its 20th birthday this week . . . **WEAV**, Plattsburgh, begins simultaneous am-fm broadcasting next week as the station commemorates its 25th anniversary.

Kudos: **F. William Houghtaling**, program director of **KMUR**, Salt Lake City, has departed for a two-week vacation in Switzerland, courtesy of the Watchmakers of Switzerland. He won this as first place prize in the NARAS D.J. Grammy contest . . . **WRCV**, Philadelphia, cited by the U.S. Marine Corps for its participation in the Marines' annual "Toys for Tots" campaign.

Station staffers: **Richard Chalmers**, to general manager of **WNHC**, New Haven . . . **Morton Cantor**, to director of sales for **WIRL**, Peoria . . . **Robert Bowman**, to national sales account executive for Hawaiian Broadcasting's **KGMB-AM-TV** . . . **Joseph Winkler**, to national advertisers' representative for **WCAU**, Philadelphia . . . **Joe Thompson**, to station manager of **KHAT**, Phoenix . . . **Joe Dembo**, named director of special features for **WCBS**, New York . . . **Bob Van Driel**, returns to **KGGM-AM-TV**, Albuquerque, as program director . . . **Don Hinson**, to the staff at **KENO**, Las Vegas . . . **Dave Gifford**, to the sales staff of **WERC**, Erie . . . **Walter Martell**, to account executive at **WNAX**, Yankton-Sioux City . . . **Dale Eyman**, to the sales staff at **KFMB**, San Diego . . . **Donald Macfarlane**, to account executive at **WDRC**, Hartford.

TV STATIONS

Storer Broadcasting Co., in a survey of the Cleveland area, found 40% of the tv sets six years old or older, with 15% of the homes using sets 10 years old or older.

The survey was conducted early last December in some 200 homes by Storer engineers. The purpose: to permit qualified engineers to check the reception quality as tuned by the average viewer in his home in the various sections of the city.

Golf on the premises: **WXYZ-TV**, Detroit, is planning a spring start for its weekly half-hour golf show—the first regular show of its type in local tv—to feature two pros and two members from area clubs. Station is building a regulation golf green for it on the premises.

Thisa 'n' data: **KYW-TV**, Cleveland, last week televised an hour-long video tape program of the city council's first meeting of the year—marking the first time a Cleveland council meeting has ever been televised . . . Business note: The Northwestern National Banks of Minneapolis (Campbell-Mithun) has purchased a spot schedule on **WCCO-TV**, Minneapolis, involving a single time slot across the board—8 p.m., Sunday through Saturday . . . **Kudos:** **Bruce McGorill**, national sales manager for **WCSH-TV**, Portland, Me., elected "Man of the Year" by the Portland Junior Chamber of Commerce.

On the personnel front: **Robert Breckner**, to v.p. of Times-Mirror Broadcasting Co. and general manager of **KTTV**, Los Angeles . . . **Harry Burke**, to v.p. and general manager of **WSTV**, Wheeling-Steubenville . . . **D. T. Knight**, to general manager of **KODE-AM-TV**, Joplin . . . **James McNamara**, to general sales manager of Atlantic Tv, Inc., New York . . . **Norman Cissna**, to manager of local sales for **WNBQ**, Chicago . . . **John Dixon**, to national sales manager of **WALA-AM-TV**, Mobile . . . **Robert Beusse**, to advertising and promotion manager for **WOR-AM-TV**, New York . . . **Doug Duperrault**, to promotion manager of **WFLA-AM-FM-TV**, Tampa-St. Petersburg . . . **Chester Zaneski**, to the sales staff of **WBZ-TV**, Boston . . . **Virgil Mitchell**, to director of sales promotion for **WBBM-TV**, Chicago.

REPRESENTATIVES

Ben Holmes, v.p. in charge of radio for **Edward Petry & Co.**, predicted that within the next 10 years radio will reach more people in more places than any other means of communication.

Speaking last week before the Omaha Advertising Club, Holmes further predicted that fm will emerge as a



"Betty, It's Cold Outside!"

■ This is one of the most poignant appeals for more adequate housing we've seen in a long time. To nobody's surprise, our own delightful Miss Betty Hayes is behind the whole thing. ■ Betty learned from her friend William T. Cully, Swope Park zoo director, that these little fellows might be victims of a housing shortage (gorilla subdivision) unless funds could be found for building additional quarters. ■ Betty immediately scheduled a "guest shot" to put the problem before her loyal audience . . . and you can bet your pith helmets the response will be great. ■ Five days a week on her "Accent" show, Betty Hayes talks over an amazing variety of things with thousands of listening ladies. She does it with intelligence, charm and finesse, whether the subject is fashion, cooking, beauty hints, decorating, gardening — or displaced gorillas. ■ Maybe that's why "Accent" is currently sold out across the board. D'you 'spose?

Represented by
HARRINGTON, RIGHTER
AND PARSONS, INC.



A SUBSIDIARY OF NATIONAL THEATRES & TELEVISION INC.

separate, new medium "offering immense value for advertisers."

Rep appointments: To Adam Young, WTRX, Flint, Mich. . . . To Forjoe & Co., The Nebraska Gateway Group (KBON, Omaha and KLMS, Lincoln) . . . To Venard, Rintoul & McConnell, KUSN, St. Joseph, Mo. . . . To Gene Bolles Co., WGAT, Gate City, Va. . . . To Hal Walton Associates, WRSA, Saratoga Springs, N. Y.; WACK, Newark, N. J.; WTTL, Madisonville, Ky.; WISP, Kinston, N. C.; WSUZ, Palatka, Fla.; WTYS, Marianna, Fla.; WCGO, Chicago; and KDBS, Alexandria, La.

New office: H-R Tv, Inc. and H-R Representatives, open a St. Louis office this week at 915 Olive Street. Art Kelley, of the Chicago division, will move there as manager.

On the literary side: Albert Meglin, a member of the research-promotion department at The Katz Agency, has written the first play to be presented on *Manhattan*, the new CBS TV series starting 12 February.

DAYTIME TV

(Continued from page 39)

"indicates that we think daytime network is important to us."

Gardner Adv. in St. Louis supervises selection of many spot and network daytime buys for its clients. Its Pet Milk account participates in sponsorship of *Edge of Night* on CBS TV, and Anheuser-Busch for Busch Bavarian beer picks up part of NBC TV's baseball and basketball game of the week regionally.

R. R. Riemenschneider, media director of the agency, told SPONSOR: "Because daytime television costs have remained comparatively stable in relation with rising costs of other media, daytime tv is becoming comparatively more cost efficient. This favorable situation is causing more advertisers to consider daytime tv, creating more competition for the choicest availabilities."

Mr. Riemenschneider thus pinpoints a major problem in both network and spot: selection of the best daytime periods for the marketing needs of the advertiser.

Here are some recent TvB summaries which indicate some of daytime's broadened dimensions:

• Of all the people in the U. S., 21.1% watch television by noon; 49.7% by 6 p.m. For men, the respective noon and 6 p.m. figures are 10.0% and 28.0%; for women, 28.2% and 49.9%; for teens, 14.9% and 51.8%; for children, 49.1% and 90.2%. Thus almost half of everyone in the U. S. tunes to tv before 6 p.m.; more than one in four men do.

• Of all the people in the country, 50.5% view daytime tv; 7.8% see only daytime; 42.7% see both daytime and nighttime. The 50.5% figure for daytime contrasts with 75.0% for nighttime. (Nighttime offers 50% more audience than daytime—but often costs twice as much.)

• Of all viewing time, daytime gets 36.5% of all people's hours of tune-in; 24.1% of men's; 36.6% of women's; 33.0% of teens'; 51.5% of children's.

• Men are an important segment in the daytime audience. On weekdays, 28.0% of all men watch tv for an average of 7.1 quarter hours; 33.6% on Saturdays, an average of 8.7 quarter hours; 49.3% on Sundays, an average of 9.5 quarter hours.

• The same number of men can be reached at various times of day and night. From 5 to 5:30 p.m. any weekday, there are 5.3 million in the audience, compared with 5.6 million looking at a late evening situation comedy. From 3:30-4 p.m. on a Saturday, 5.6 million men are tuned in, contrasted with 5.2 million tuned to an early adventure show. Sunday, 12:30-1 p.m., 5.8 million men watch, compared with the same number tuned 11:30-midnight any day.

Daytime won't deliver the number of different people that nighttime does, but A. C. Nielsen shows what the same amount of money will give. Three programs running a total of 12 quarter hours a month during the daytime hours will reach 34.0% of all tv homes, some 14,960,000, with 9.7 commercial minutes delivered per home reached. The equivalent expenditure during the evening, used for a half hour on alternate weeks with *hitchhike*, will in a month reach 44.6% of all tv homes, a total of 19,624,000, with 3.2 commercial minutes delivered per home reached.

Another pattern traced by Nielsen is the continuing habit of a small number of viewers to carry on most of the daytime viewing. If the total audience were divided into quintiles (five groups representing 20% each

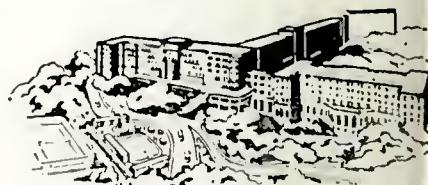
for a total of 100%), the lowest tune-in quintile accounts for only 3% of all viewing whereas the highest contributes 46%. The lowest quintile tunes in an average of 1.67 hours per week; the highest, 29.46 hours weekly. And the most dedicated viewers are in large families. The quintile doing the most viewing—almost 30 hours every week—shows this size-of-family analysis: 45% of these families are large, with five or more members; 35%, medium (three or four); 20%, small (one and two).

One ad manager, discussing his agency's buying approach to daytime, admits, "We've figured print was the best way to reach the housewife, and nighttime for the whole family. But in checking costs and audience, I've switched a couple of clients from magazines to day tv. We get the same kind of limited but special audience of housewives. We reach them cheaper and more effectively with demonstration."

The networks and the station representatives hope this will be the emerging pattern after this mid-winter slump, which they—perhaps optimistically—see only as a doldrum before spring contract blooming.

does your
meeting lack

C. A.*



Hold your Meeting where there is C.A. (*controlled attractions). Your delegates will attend and enthuse over a sojourn to the finest year around Convention Center featuring the best in golf (two 18-hole courses), indoor and outdoor swimming, tennis, Skeet & Trap Shooting, fine food and entertainment, plus renowned mineral waters & baths. All these attractions are part of the hotel and thereby at your control.

COMPLETELY AIR-CONDITIONED
GUEST ROOMS, MEETING FACILITIES
FOR 1000 TO 10

FRENCH LICK-SHERATON
FRENCH LICK, INDIANA

For Reservations or Literature write to
hotel or Phone Wellington 5-9381

GRASS-ROOTS TRIP

(Continued from page 37)

the sports or work clothes outlet. In eating habits, it is pretty much a "meat-and-potatoes" town. Most of the downtown restaurants bear the name "Steak House." On the potables side, favorite drinks are beer and bourbon. Many of its taverns sell beer only, are neighborhood meeting places in sharp contrast to a Manhattan cocktail lounge. In short, Omaha-Council Bluffs still reflect the frontier town; probably nothing points this up better than its Castle Hotel, long the headquarters for the ranchers and cattlemen.

Industries: Although it ranks first in cattle handling and processing (Cudahy alone employs about 3,000), Omaha is far from a one-industry town. Indeed its balance of industry is one of its strong points. The Union Pacific R. R. is based in Omaha, employs more than 5,000. Three big insurance companies (Mutual, United and Woodmen of The World) hire more than 3,000. Manufacturing concerns (including Western Electric) employ some 36,000, retail business, another 24,000. Per-household income averages \$6,337.

Work patterns: "Just about everyone out there drives to work," said Frank Woodruff, head of McGavren research and promotion. Driving time varies from 10 to 30 minutes, so many workers go home to lunch.

The radio advertiser interested in traffic times would do well to check, ahead of an Omaha campaign on how industry is working at the time.

Stockyards work two or three shifts, depending on the time of year. Continental Can operates three shifts in summer, two in winter. In general, most larger plants run on two-shift basis, 5% work three shifts.

SAC: Omaha is the heart of U.S. Strategic Air Command, an Air Force installation which differs from most military bases in that its personnel are permanent (many of the 10,000 are civilian employees). A big portion of SAC people own their own homes in the area. This is a young home-maker's market.

Best selling foods: In the Omaha grocery stores, here are regional brands that fare well in sales: Duncan Hines (it started in this area), Butternut Coffee and bread, Ocoma Frozen Pies, Swanson's Tv Dinners, Cudahy products, Otoe Foods, Merchant Biscuits, Storz Beer (brewed in Omaha) and Metz Beer.

Best selling drug products: Colgate, Prell, Alka Seltzer, Jergen's, Dristan, Bufferin are high on Omaha sales parade. Of especial interest to the drug industry and therefore the drug advertiser is the fact that there are no national drug chains in the metropolis. About 50% of all drugs are purchased in food stores. From this has developed an unusual distributing system of "drug rack brokers" and these brokers account for about 33% of those grocery store drug sales. The stores they service are largely of the "Mom-and-Pop" or corner independent types.

Racial characteristics: Always an important guide to the marketer is the stock of a population. Omaha's breaks

percentagewise: German 11.5%, Czech 12.4%, Polish 8.2%, Swede 7.8%, Austrian 2.7%, Italian 13.3%, Irish 2.6%, English 3.4% non-white 7%. Home ownership stands at 63%.

This is part of the Omaha story gathered on the spot for Daren McGavren in the interests of Omaha station KMEO (formerly KOWH) as an aid to advertisers. It also is part of an over-all picture of U. S. markets being collected by the firm. 

SPONSOR ASKS

(Continued from page 49)

market playing some form of Top 40 it made sense to offer a listening product unduplicated in the market.

In making the big switch, not only the format was changed, but the call letters as well. Thus, KOWH, the father of today's Top-40, became KMEO, programming beautiful "Cameo Music." A full scale promotional campaign was launched with the aid of a Top-Flite Omaha Advertising Agency. This campaign included spot saturation on two of Omaha's three television stations, a 100% showing on billboards, a direct mail campaign, as well as taxi signs and sound trucks cruising the city.

We expected response, but the response we did get was, to say the least overwhelming. Our advertisers are equally thankful for the change.

The "Good Music" sound on "Cameo" stays in the middle-range. Not too light, but not too heavy. Everything blends: music, commercials, announcers. Everything done has meaning and continuity. 

6,000,000 eyes/ears—listen/watch Green Bay's Channel 5

And over 160,000 little eyes/ears—listen/watch and wrote in for Channel "5's" Santa Claus Coloring Book. Letters came from 36 Wisconsin and 17 Michigan counties and was so heavy that the Green Bay Post office set up a special mailing slot. As Soren Munkhof, G.M. said, "The original printing of 5,000 was done over my protest . . . now 40,000 books and several thousand dollars later I'm still protesting. Our remarkable INCREASE in mail response is 'TOO MUCH.' But, we like it and it dramatically proves the effectiveness of Green Bay's quality station."

**TOO
MUCH**



INCREASE
wfrv green bay 5
highest tower . . . maximum power

Another sure proof of . . . the

best
cost
per
million

TV CRITICISM

(Continued from page 35)

whether "divorcing sponsors from program control—the so-called magazine concept—is in the best public interest."

Said Cunningham, "It (would) end blind devotion to ratings . . . end monopolies of good prime time by large-spending advertisers . . . cut down on a lot of imitation and mediocrity in programming."

Such statements (and Cunningham's) is typical of much comment

from both inside and outside the industry) point clearly to the fact that in many circles the advertiser is beginning to be considered the prime scapegoat for TV's program fare.

Summary: The criticism that advertisers' big audience, and low cost-per-1,000 goals downgrade TV is a deeply serious one and one that has not yet been resolved. Most industry observers believe there is enough factual basis for the charge to make the medium (and its sponsors) vulnerable. Solution seems to be tighter network control of schedules, and increased

buying of public service and informational shows by enlightened advertisers. Fortunately, there are noticeable trends in both directions.

3) **Copy claims.** The first of the three specific criticisms leveled against TV commercials concerns outright product claims.

In recent months, cigarettes, reducing tablets and other drug products have been under fire for factual statements contained in TV spots.

Regimen has been barred by networks and stations after FTC action. Late reports reaching SPONSOR this week indicate the tobacco companies have been enjoined from further mention of "nicotine" in TV commercials and all principal cigarette advertisers are revising copy platforms to eliminate nicotine references.

Anyone who knows the ad business and who reviews TV commercials now on the air knows that the matter of *specific claims* is the least important of TV commercial criticisms.

Nearly all large companies (and most agencies) employ legal and scientific staffs to check the wording of product statements. Network continuity acceptance departments demand documented proof of claims in TV commercials. And, as one agency account man told SPONSOR, "I'll bet that not one-half of 1% of the copy now on the air contains statements which are technically false. What confuses and irritates the critics, says this adman, is what the claims *seem to imply* without actually saying so.

A case in point is the controversial commercials for Life Cigarettes which claim to have lowest nicotine-tar content "on file with the U. S. Government." Technically, such a statement is correct. (Life statistics are on file with the FTC.)

Summary: Criticisms of TV commercials for containing false claims are difficult to prove, and in most cases greatly exaggerated. Vigorous action by the FTC, FCC, networks, TV Code Board, etc. will probably keep them to a minimum. At present, they are not the chief or even a sensible reason for attacks on TV commercials.

4) **Deceptive techniques.** Wholly different from the charges of false claims are the criticisms of deceptive techniques used.

Recently the FTC cited four major advertisers. Standard Brands, Colgate, Lever, and Alcoa for sup-

NONE FINER *

WPBC

A D U L T
R A D I O

MINNEAPOLIS-ST. PAUL

* award winning
personalities
with
ADVENTURES IN . . .

BETTER music
news
ideas
thought
sound

HIGH RATINGS

See Latest Nielsen

William V Stewart, President • Darren F McGavren Corp. Representatives

posedly misleading camera and filming techniques in tv commercials.

Reaction from these advertisers (and their agencies) was prompt and almost unanimously outraged.

In addition to the Bates full-page ad (see page 33) which demanded of FTC Kintner "What are your rules?" Fairfax M. Cone of FC&B, whose Blue Bonnet margarine spots were under attack, delivered a stinging address before the Newspaper Advertising Executives meeting in Chicago.

Said Cone, "These things that sound like cheating are nothing more than matters of photographic technique . . . or the battle against studio heat and time."

Said Bates: "We used an artifice no more deceptive or misleading than the makeup you, yourself, Mr. Kintner, will be asked to wear the next time you step before a tv lens."

Pending settlement of charges (the cases come up before the FTC on 22 March) most ad leaders feel that the attacks have been unfair, unfounded, and part of a "witch hunt" against advertising.

Summary: Widespread criticism of deceptive techniques in tv commercials seems unjustified by the facts. The technical problems of the medium make certain types of "poetic license" necessary, just as nearly every print ad needs retouching. The criticism is dangerous, however, because it is associated in the public mind with fraud, lies and other chicanery.

5) **Bad taste.** The third, and in SPONSOR's opinion, the most serious of all the charges hurled at tv commercials is the charge of bad taste.

It is serious because, in the case of certain advertisers it is justified, and almost impossible to control.

False claims and deceptive techniques can be regulated by specific rules and practical regulations.

But bad taste in advertising can be flagrant—even when the agency and advertiser are living "within the law"—and violations serve as a stimulant to tv's critics.

Among the tv spots of recent months which have attracted most comments for bad taste are the Ban commercials (See SPONSOR's Commercial Commentary, 16 January) and the Anacin, Bufferin, Bayer Aspirin three-way commercial fight.

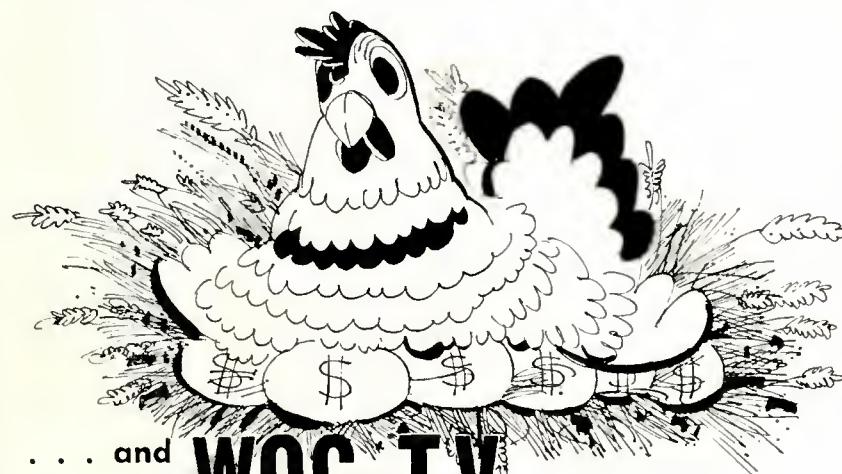
In general, offensive commercials on tv are most common in the so-called "sensitive areas" of drug and

toiletries products. But they are not limited to these classifications.

Recently the 4A's in an "Interpretation of The Copy Code in Respect to Television" set up this standard: "In return for the great rewards of television advertising, sponsors of commercials (and we in agencies who prepare them) have a severe obligation to act with good manners as guests in the viewer's home."

An objective review of current tv commercial fare, however, shows all too clearly that many large advertisers are not following this precept.

Summary: The charge of bad taste, leveled against tv commercials, is potentially the most dangerous of all advertiser-directed tv criticisms. As one prominent broadcaster told SPONSOR recently, "No matter how much we clean up other tv areas, those commercials will always be an albatross around our neck." Without wholly subscribing to this gloomy view, SPONSOR suggests that vigorous action is needed by responsible persons in tv (including agencies and advertisers) to stamp out an evil that may, if unchecked, destroy the industry.



... and

WOC-TV FOR BEST COVERAGE IN THE NATION'S 47th TV MARKET

(Davenport, Iowa — Rock Island — Moline, Illinois)

Here is a 42-county market with a fine balance of rich farming communities and booming industrial centers . . . the largest market between Chicago and Omaha . . . Minneapolis and St. Louis . . . the 47th TV market in the nation.

POPULATION	1,632,100*
FARM POPULATION	322,300
EFFECTIVE BUYING INCOME	\$2,879,387,000*
GROSS FARM INCOME	\$1,213,506,000
RETAIL SALES	\$2,042,037,000*

*Sales Management's "Survey of Buying Power — 1959"



WOC-TV is No. 1 in the nation's 47th TV market—leading in TV homes (438,480), monthly coverage and weekly circulation — day and night — as reported in the Nielson Coverage Service No. 3, Spring, 1958. For further facts and latest availabilities, call your PGW Colonel . . . NOW!

WOC-TV Davenport, Iowa is part of Central Broadcasting Co., which also owns and operates WHO-TV and WHO Radio, Des Moines, Iowa



LOS MUCHACHOS SPEND AMERICAN MONEY



There are 95,000 Spanish-speaking American citizens in Central Arizona — working, buying homes, cars, raising children. They're in the market for anything you've got to sell, and they'll spend good American dollars for it. But you won't reach them through your English advertising. They speak and think SPANISH.

That's why KIFN is their favorite radio station — the only Central Arizona station that programs ALL SPANISH.

If you want to get your share of this Mexican-American market, talk to them in Spanish over Station KIFN.

HARLAN G. OAKES
San Francisco
Los Angeles
San Antonio



NATIONAL
TIME SALES
New York City
and Chicago



Tv and radio NEWSMAKERS



Mort Bassett joins Forjoe Radio & Tv this week as executive v.p. and partner. He was formerly a v.p. of Robert E. Eastman & Co. Prior to that, Bassett was president and owner of WROD, Daytona Beach, Fla. Before purchasing the station, he spent 10 years with John Blair & Co. as an account executive and then sales manager of the Blair Group. From 1940-47, Bassett was timebuyer and assistant radio director of Morse International, with a three-year hiatus during that period for service in the Air Corps where he did public relations and radio work. Bassett began his career with NBC as assistant circulation manager.

Robert W. Breckner has been named v.p. of Times-Mirror Broadcasting (formerly KTTV, Inc.) and general manager of KTTV, Los Angeles. He was one of a small group who put the station on the air in 1949. Since then, Breckner's responsibilities have included director of news, sports and public events, program director, and a v.p. In recent years, he has supervised KTTV's entry into video tape production and syndication. Other appointments include: Charles Thornton and Otis Chandler, to directors of T-M; Dick Woolen, to v.p. of T-M and program director of KTTV; Jack O'Mara, to v.p.-merchandising and promotion; John Vrba, to v.p. of Times-Mirror in charge of sales for station KTTV and the company's newly formed commercial tape production division.



Robert D. Doubleday, general manager of KATV, Little Rock, has been promoted to v.p. Prior to joining this station, he was local-regional sales manager for KTUL-TV, Tulsa. Doubleday's other experiences in broadcasting includes sales, announcing and management positions at KENS-TV, San Antonio; KTUL-TV, Tulsa; and KATV, Little Rock. He was graduated from the University of Southern California in Los Angeles. KATV is a member station in the Griffin Broadcast Group, which also includes KTUL-AM-TV, and is affiliated with KWTW, Oklahoma City.



James V. McNamara has been appointed general sales manager of Atlantic Tv, Inc., New York. For the past seven years, he was assistant general manager, national sales manager, and film buyer at WALA-TV, Mobile, Ala. His appointment is in step with the reorganization at Atlantic Tv resulting from its recent purchase by Franklin Bruder. President of the new At-

lantic Television is Alfred H. Morton. The new firm has more than 150 feature films and several syndicated series which it distributes.

Kenneth M. Johnson, sales manager at WNBQ-TV, the NBC o&o in Chicago, has joined McGavren TV in New York as executive v.p. He began his broadcasting career six years ago as a salesman with NBC TV Spot Sales in San Francisco, and was then transferred to the Los Angeles office in the same capacity. Johnson was an All-Time Guard at the College of the Pacific and also played pro football with the San Francisco 49'ers. On the radio side, Ed Argow leaves for Chicago as sales manager of Daren F. McGavren Co. there. Before joining McGavren, Argow was an account exec and manager of Forjoe Co.'s Canadian Division.



Earl B. Burnam has been appointed station manager for KBOX, the Balaban Station in Dallas, it has been announced by John Box, Jr., managing director of the Balaban Group. Burnam has been, since 1957, general manager of KSYD, Wichita Falls, Tex. He joined KSYD-AM-TV in 1953 as a salesman. He started his broadcasting career in Lubbock, Tex., with

KSEL, after serving in the Infantry for three years during World War II. A native of Texas, Burnam attended Austin College there.

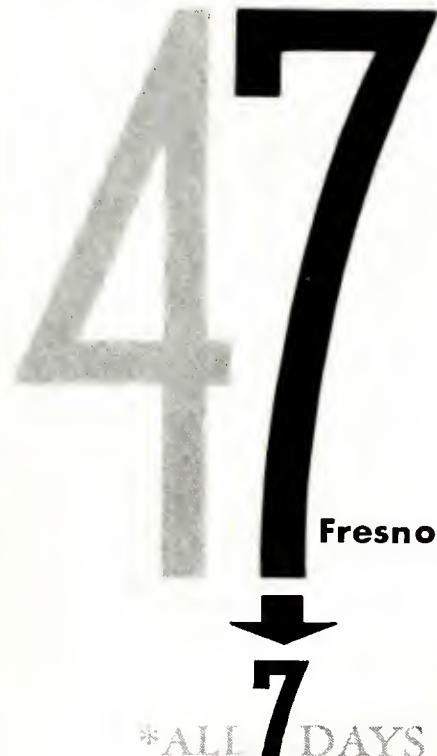
Campbell Arnoux (top) and **Robert M. Lambe, Jr.**, have been named chairman of the board and president-general manager, respectively, of WTAR Radio-Tv Corp., Norfolk, Va. Lambe, who succeeds Arnoux, will serve as chief executive of WTAR-AM-TV. His background includes jobs with WJSJ, Winston-Salem; WNCA, Asheville; and WFMY-TV, Greensboro. He became general sales manager of WTAR in 1951; p. in charge of sales in 1958. Arnoux assumed the direction of WTAR in 1934; became president in 1946. He served for six years as District 4 director of NAB board; served five years on the tv board; and was elected chairman of the board in 1956-57. Arnoux also was a member of TvB's board.



KJEO-TV

Central California's
#1 Prime Time Station
with proof from the
viewers themselves:*

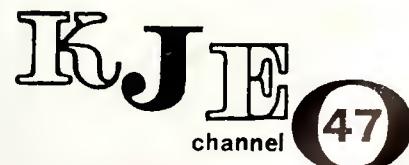
Channel



**DELIVERS MORE
VIEWER HOMES
FROM 6 to 10 P.M.!**

(Source: Current ARB with 34.8 Rating)

Yet KJEO-TV rates are right with the lowest in the area. See your H-R Representative early for your best prime time buys.



Fresno, California

J.E. O'Neill — President
Joe Drilling — Vice President
and General Manager
W.O. Edholm — Commercial Manager
See your H-R representative **H-R**

The seller's viewpoint

Do your advertising campaigns only reach half of a market? Sterling Zimmerman, v.p. and general manager, KUNO Radio, Inc., Corpus Christi, Texas, says that many agencymen are losing money for their clients, because they don't understand the bi-lingual nature of certain markets. Zimmerman points out that in some parts of the southwest, less than half of the population understands an English commercial, adding that there are many such areas, with a similar characteristic, throughout the United States.



WATCH YOUR LANGUAGE!

In the planning of an advertising campaign, many factors must enter into the consideration of the client, and the media and timebuying divisions of the agency involved.

The type of product, its distribution, its price, its usefulness and its competition, are all matters for careful study before it can be decided where and how to place the advertising, and to what part, or parts of the general buying public the message is to be directed.

An oversight or a miscalculation on any single point can mean waste to the tune of possibly many thousands of dollars of a client's advertising budget.

I am particularly speaking of the matter of foreign language broadcasts as a part of a regular campaign for an advertiser, and specifically, Spanish.

As manager of a Spanish-language radio station, located in Corpus Christi, Texas, an area whose population is more than half composed of citizens of Mexican origin, I am constantly wondering why account and media heads will plan a campaign, formulate it with utmost care and thought, and then buy schedules for such a campaign which will reach only a portion of the total buying public of an area.

When an area population is bi-lingual, and a campaign is launched only in English, then a substantial percentage of the budget allotted to that area is in a way wasted. The full potential market has not been exposed, or even if ex-

posed, cannot fully comprehend the advertiser's message.

Don't be fooled! There are many areas of the nation where large segments of the population do not understand English well enough to assimilate the English advertising message as it is presented, presuming that they hear it at all.

In the case of the average Spanish-speaking citizen, Spanish is the language of the household, and the language spoken at church, when visiting friends, and in business wherever possible.

Among local retail businesses, the establishment that is not well staffed with Spanish-speaking personnel just doesn't get the business of the Spanish-speaking population, while those who do have bi-lingual staffs are the ones whose largest percentage of gross income is derived from the Spanish-speaking element.

In many areas of the southwest, this percentage runs well over one-half of the total.

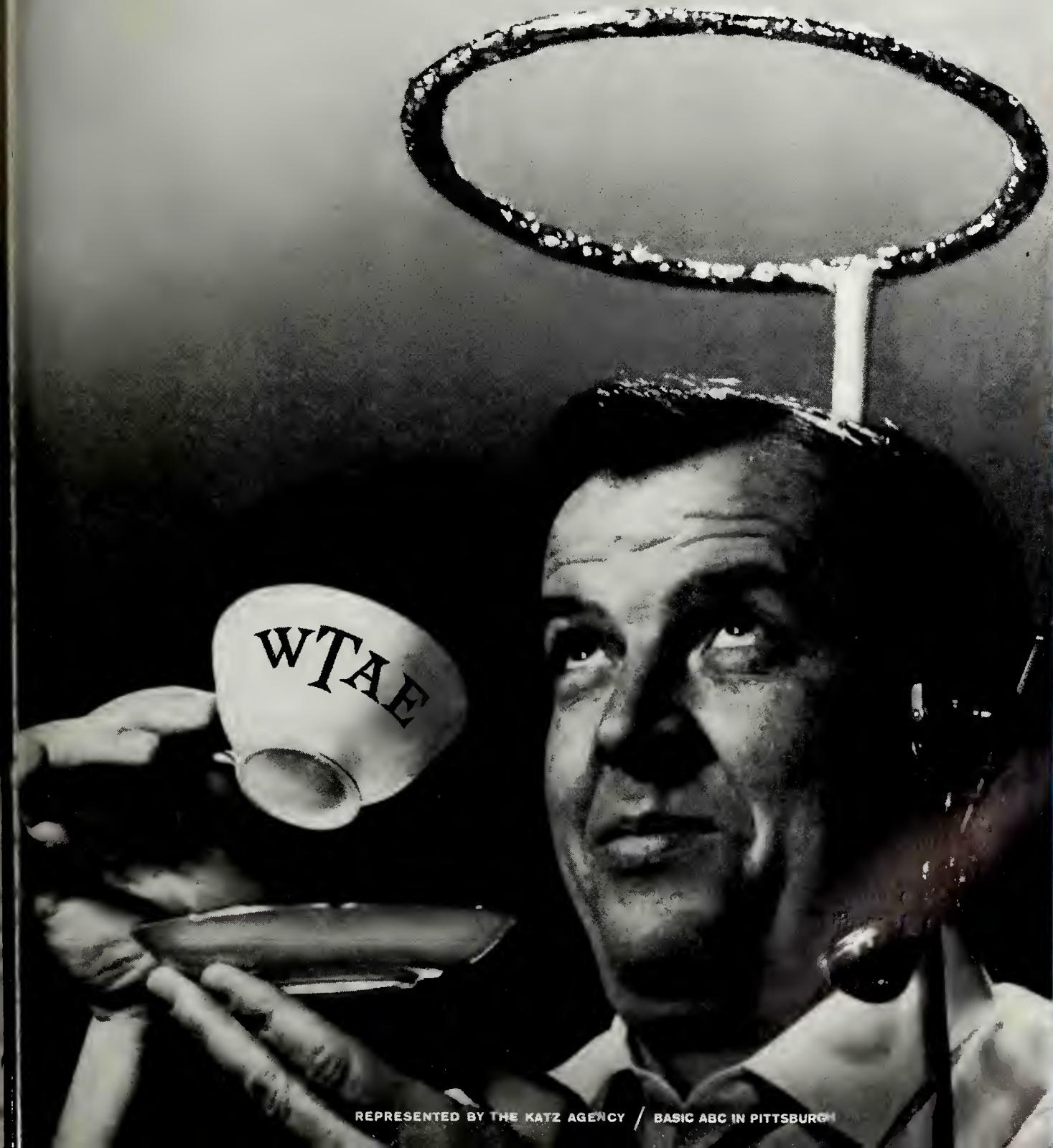
I believe that it is time for agencies and their advertising clients to sit down and review the volumes of data available on Spanish markets. It will not take a great deal of study to convince them that any campaign which disregards the use of Spanish radio in markets where it may be indicated, will result in a loss of money and effort both for the client and agency.

IN PITTSBURGH . . .

Take TAE and See

GOOD TELEVISION PRACTICES AT WORK

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4



REPRESENTED BY THE KATZ AGENCY / BASIC ABC IN PITTSBURGH

SPONSOR SPEAKS

Why tv criticism is serious

On page 33 of this issue SPONSOR publishes the second installment of its two-part analysis of recent criticism directed against tv.

As you will see, our study of the confused charges leveled against the medium has lead us to one, highly-significant conclusion: the most serious of all the recent anti-tv attacks are those directed at tv advertisers.

In saying this we do not mean to minimize the dangers which loud, irresponsible charges of fraud, negligence and lack of public spirit may hold for station and network executives.

But we honestly believe that broadcasters have made and will continue to make vigorous efforts to stamp out the evil practices of the past.

We are firmly convinced that we can expect great and progressive improvements in all tv operations at both the network and station levels.

We are less sure, however, of the improvements we can expect from the advertisers and agencies using the medium.

The ANA, the 4A's, the AFA have all taken commendable action to upgrade the quality of tv advertising.

A heartening number of advertisers are sponsoring new public service and informational tv programs.

But there is still disturbing evidence, among some of tv's largest accounts, of a continuing infatuation with numbers at the expense of quality or any other consideration.

There are still far too many admen who refuse to recognize their obligations for good taste and good manners in tv commercials.

The danger to tv is, as Fairfax Cone of FC&B pointed out recently, that a few rotten apples can spoil a whole barrel of good ones.

The excesses of a handful of powerful agencies and advertisers can bring down public wrath on every one connected with the tv medium.

THIS WE FIGHT FOR: *An increasing awareness among advertisers and agencies that tv is different; that in exchange of its great benefits, they must use the medium with special care.*



10-SECOND SPOTS

Do-it-yourself: As a gag Christmas gift, a couple of adman pals gave Howard Henken, partner in the tv commercials firm of HFH Productions, a doctor's blood-pressure testing device. Since they didn't include a stethoscope and since Henken hasn't the foggiest idea how it works (although he does squeeze the bulb now and then), the device sits on his desk as an ornament. The other day, the firm's insurance doctor had occasion to call, noticed the gadget on Henken's desk. "What're you doing with that thing?" asked the doctor.

"Oh, I keep checking myself out all the time, Doc," Henken said deadpan.

On the way out, the doctor ran into Ronald Fritz, another HFH partner. "I've met a lot of hypochondriacs," he told Fritz. "but your friend Henken takes the cake."

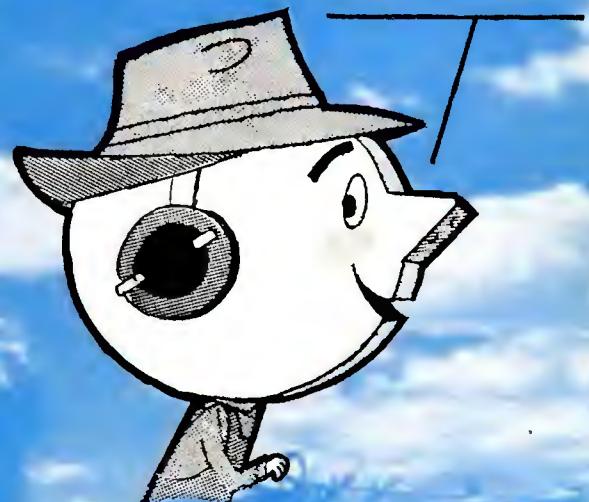
Fan flare: WAAF, Chicago, got a note from listener Oscar Garner saying he was convinced d.j. Marty Faye was "the hottest thing in local radio." Garner, who hadn't listened to Faye in two years, tuned him in the other morning. Five minutes later his radio burst into flame.

Bread and fishes: A Madison Ave. adman who lives in Westchester bought a Volkswagen. While waiting for delivery, he sickened his neighbors with his plans for checking the miles-per-gallon of this "economy car." When it arrived, it was the second car in the family and was parked in the driveway. The neighbors decided to give him the best m-p-g record ever. While the adman slept, one of them would sneak down and fill the tank from a drum of gasoline they had all chipped in to buy. So the adman drove and drove, but his gas gauge never went below the three-quarter full mark. It wasn't until his speedometer registered nearly 1,000 miles that he realized he was the victim of a hoax.

Aromarama: From WISN-TV, Milwaukee, came a perfume-scented promotion piece that read, "Sweet smells come from many things . . . and the sweet smell of success comes from advertising dollars spent on WISN-TV." Let's hope they don't get a Liederkrantz cheese account.

WEAU-TV sells to one of the richest farm areas
in the country . . . where more than 2 million cows
create a constant demand for drugs, machinery,
equipment, buildings and farmers to keep
Wisconsin's largest industry growing.

See your Hollingbery man
in Minneapolis, see **BILL HURLEY**



Sell the rich Wisconsin farm market on

WEAU-TV



**As an Advertiser—
As a TV Station Manager—
What are you programming for mature women?**

(home-makers, business women, grandmothers)

**Women interested in
their own personal development and
in social and cultural advancement...**

**BEA JOHNSON, Director of Women's Activities
KMBC-KFRM, KMBC-TV,**

winner of the 1953 McCall's Magazine Golden Mike Award for Outstanding Community Service. World traveler, lecturer and home-maker, who conducts the daily "Happy Home" telecast on KMBC-TV . . . a whirlwind of energy with a world of talent, Bea has served listeners, viewers and advertisers for almost two decades on KMBC stations.

An Announcement regarding **"INTERNATIONAL ASSEMBLY"**

Heralding the formation of a new *international* organization for women—a concept that offers possibilities somewhat akin to those of Rotary, Kiwanis and the Lions Clubs—but planned for women, to include television participation . . .



Here is another television "first" to come out of Kansas City and KMBC-TV during 1960, in the form of syndicated program material (on Ampex tape, or by script for live production.) It was created for television by the station that is "home base" for Bea Johnson, internationally known traveler and lecturer, winner of the McCall's Magazine "Golden Mike" Award for Community Service, and for many years Director of Women's Activities for KMBC, KFRM and KMBC-TV.

It is offered by the station that pioneered with a widely-acclaimed non-denominational religious featurette for television: Rosemary Grace and the "Daily Word"—now appearing on 56 stations in America, including Alaska and Hawaii.

Program tests conducted in recent months prove the need for, and the spirited response to, "International Assembly."

Alert advertisers who seek a mature, responsive, feminine audience—women far above average in mental capacity and purchasing power—will be intrigued by this concept.

Television station managers (and their directors of women's activities) who seek a fresh approach and appealing new material for women's programs will welcome this format (copyrighted and registered)—program material and featurettes which will be licensed to only one station in a community.

Will *you* be the one? As an advertiser will *you* cultivate this fine audience?

For details, write or phone Don Davis, president of KMBC Broadcasting Company . . . Harrison 1-2650 . . . Kansas City, Missouri.



ROSEMARY GRACE

is featured on the "Daily Word" program seen (on film) over 56 television stations. Mrs. Grace, granddaughter of the founders of Unity School of Christianity, Charles and Myrtle Fillmore, was trained at the Pasadena Playhouse and in Hollywood radio. She brings a fresh, sparkling, vivid new personality to TV religious programming with her 5-minute daily featurette. The "Daily Word" telecast opens with a passage from the Bible applied to that day's dated message in the "Daily Word" magazine . . . (circulation 850,000) . . . includes a meditation for that day and date and closes with an inspirational thought for the day. One station manager writes: "The program is meticulously produced, simple, straightforward and in the best of taste." Because of these qualities, the program answers television's need for a daily non-denominational religious featurette which can be programmed at any time of day or night, and attract audience on merit.

In Kansas City the Swing is to

KMBC-TV

Kansas City's Most Popular and Most Powerful TV Station



**DON DAVIS, President
JOHN SCHILLING, Executive Vice Pres.
GEORGE HIGGINS, Vice Pres. &
ED DENNIS, Vice President
MORI GREINER, Television Manager
DICK SMITH, Radio Manager**

and in Radio the Swing Is to

KMBC of Kansas City—KFRM for the State of Kansas

with 10,000 Watts Power from Twin Transmitters

